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for Class and Individual Instruction

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FOREWORD

WHAT is the one great language that can be understood by all human beings — the one really universal language? It is Music, and to the great mass of humanity music is a necessity. If it is, as I believe, a necessity, then it is the duty of all serious musicians to see that the instinctive desire to express oneself in music be directed in an intelligent way.

A child's natural desire for music shows itself at a very early age in the form of song and rhythmic movement. When we hear mothers complaining of the difficulty of keeping their children interested in their music lessons and in their music practice, it is not the children who are at fault. Something is radically wrong with the manner in which the children are being brought into contact with the beauties of music.

How can the child's interest in good music best be awakened? By participation. Active participation is the first step. Mere listening to music, important as this is, is not enough. The child must *make* music, and in the making of music, the piano is the logical medium to turn to, because through the medium of the piano the child can find an outlet to express his feelings for rhythm, melody and harmony. Into whatever other direction the child's musical taste may ultimately lead him, a background of some pianistic attainment is of the greatest fundamental importance.

The Oxford Piano Course consists of a carefully graded series of instruction books, designed to co-ordinate in a simple, rational way the various phases of the teaching of piano-playing to children, so as to make it attractive to them. The Course endeavors to follow the child's natural bent, and to lead him to gain facility in playing beautiful music well by appealing to his love for music, to his creative instinct, and to his spirit of emulation.

May these books open the ears and eyes of many young people to the beauties of that great universal language, Music.

Catalogue No. 93P908

THE OXFORD PIANO COURSE

for

CLASS AND INDIVIDUAL INSTRUCTION

Beginner's Book for Older Pupils

By

ERNEST SCHELLING
GAIL MARTIN HAAKE
CHARLES J. HAAKE
OSBOURNE McCONATHY

Oxford University Press, Inc.
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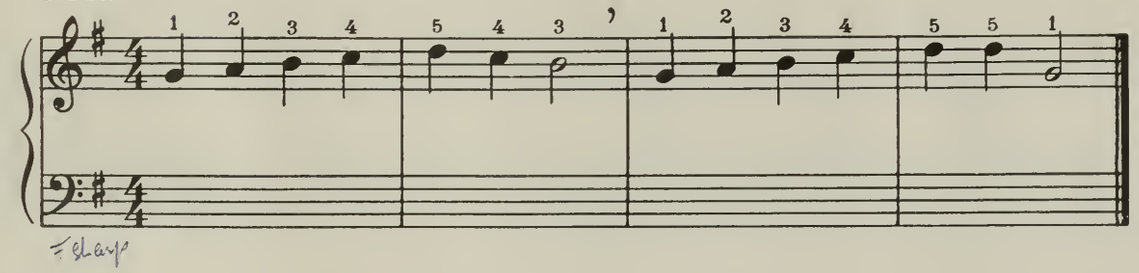

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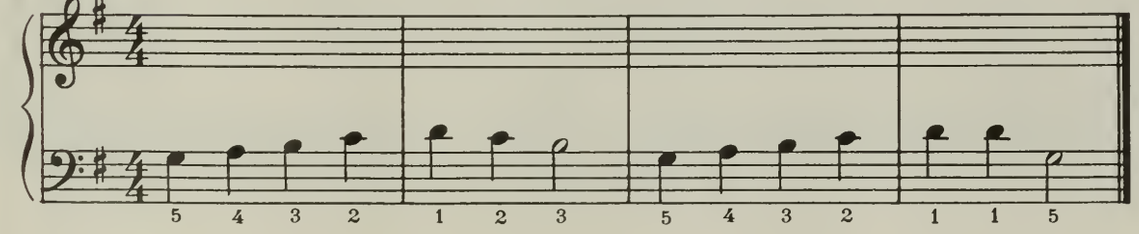
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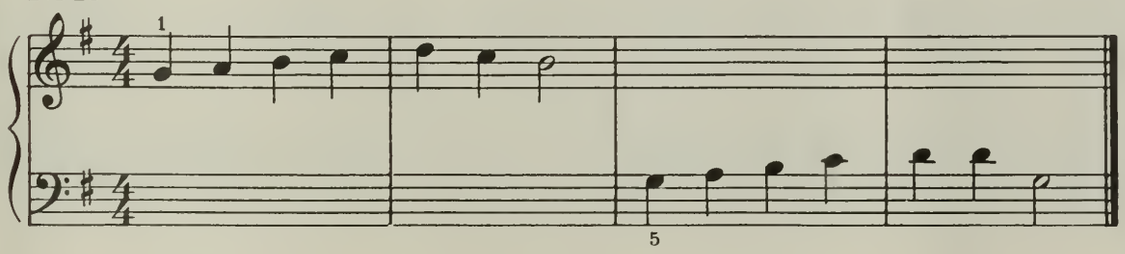
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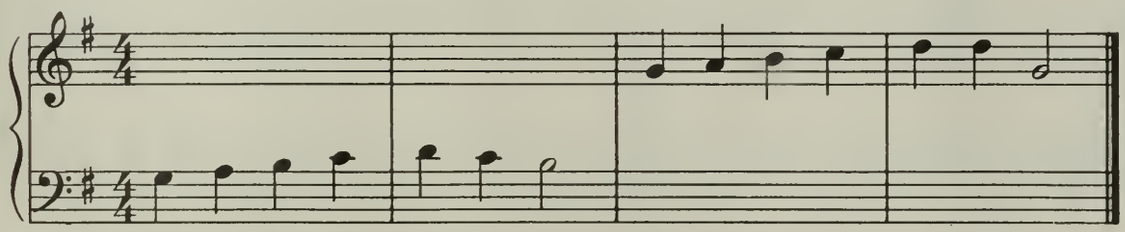

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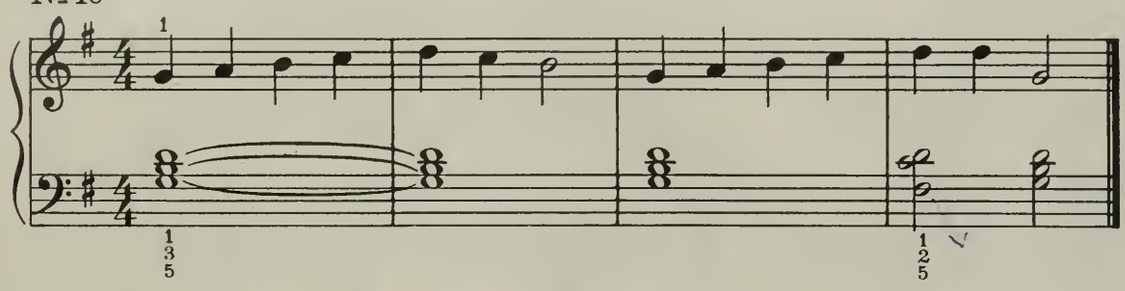

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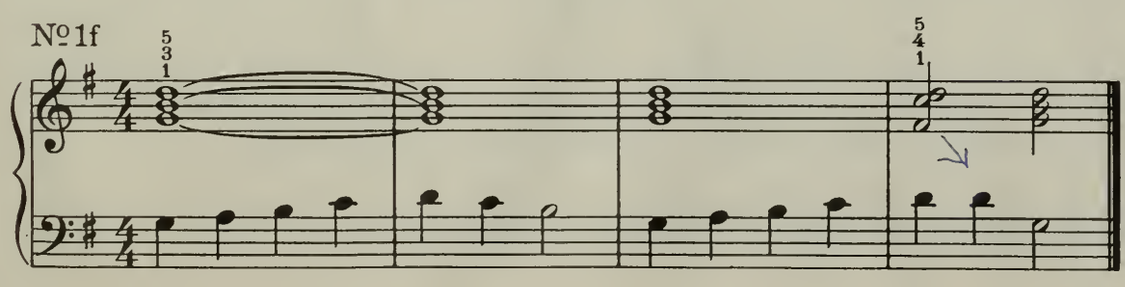

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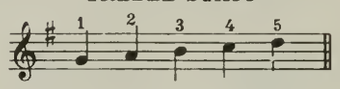

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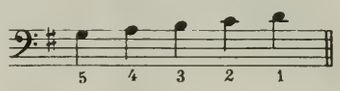

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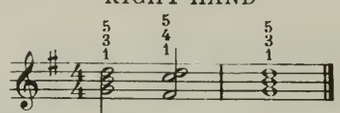

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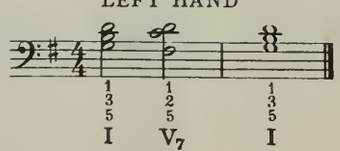

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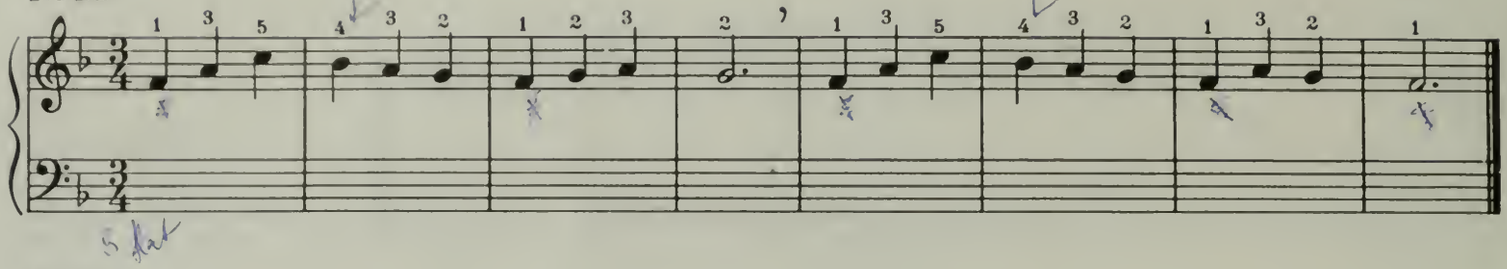

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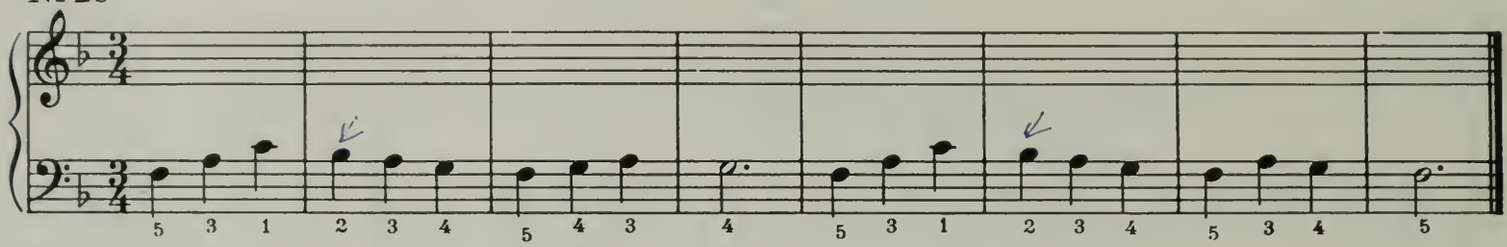
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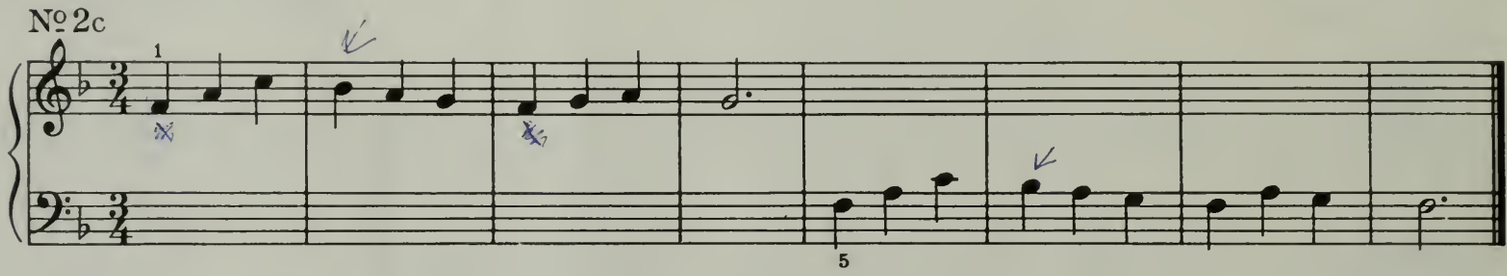
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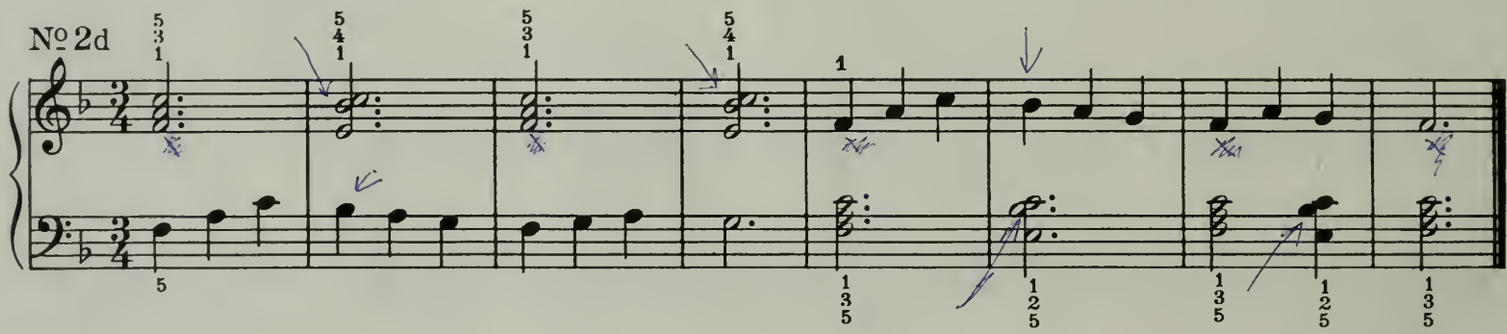
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FIVE FINGERS

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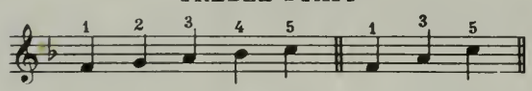

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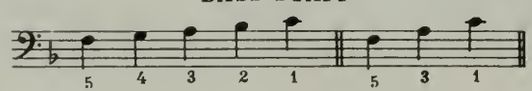

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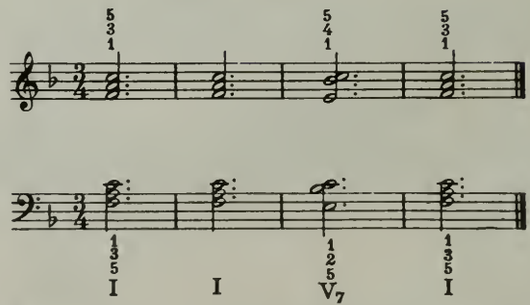
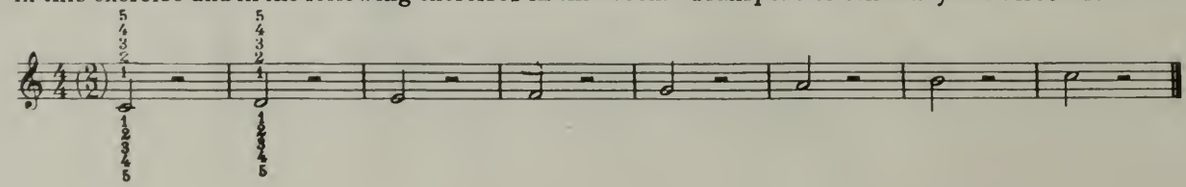


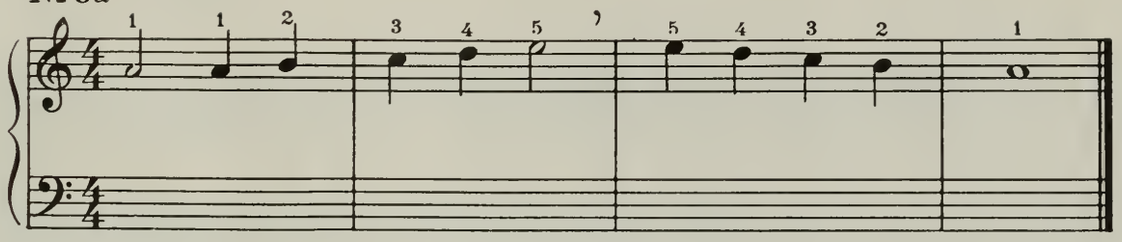
EXERCISE 1

Arm attack and release. 4/4 and 2/2 measure, with each finger in turn. Left hand one octave lower in this exercise and in the following exercises in this book. Transpose to other keys as directed.



№ 3. THEME IN A MINOR

№ 3a



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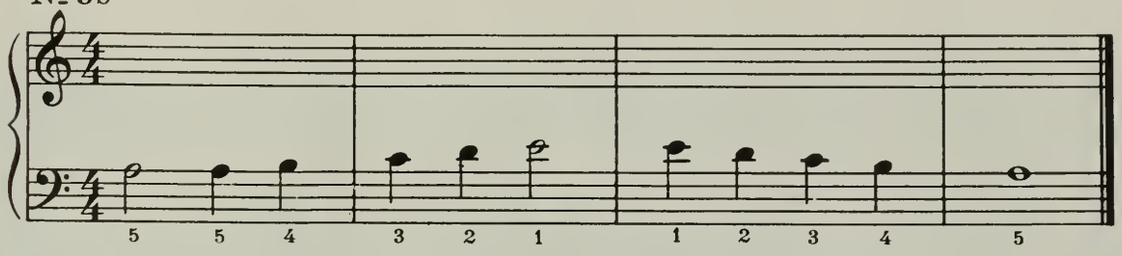
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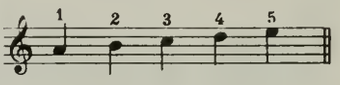

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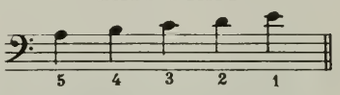
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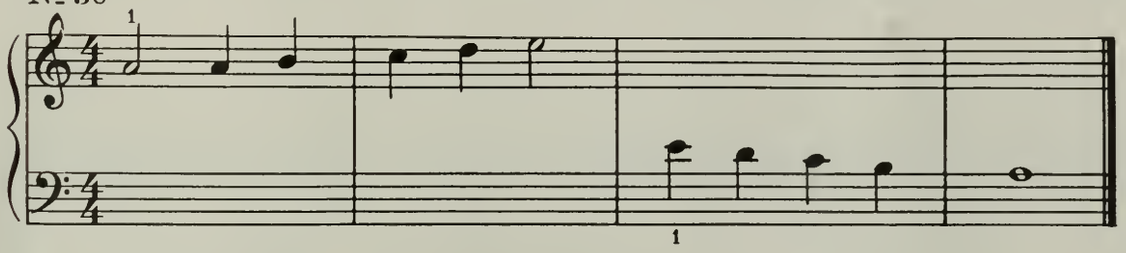
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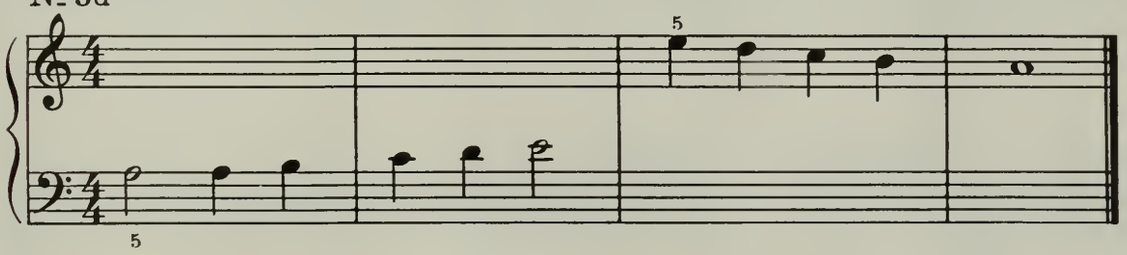
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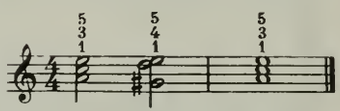

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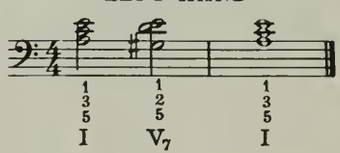

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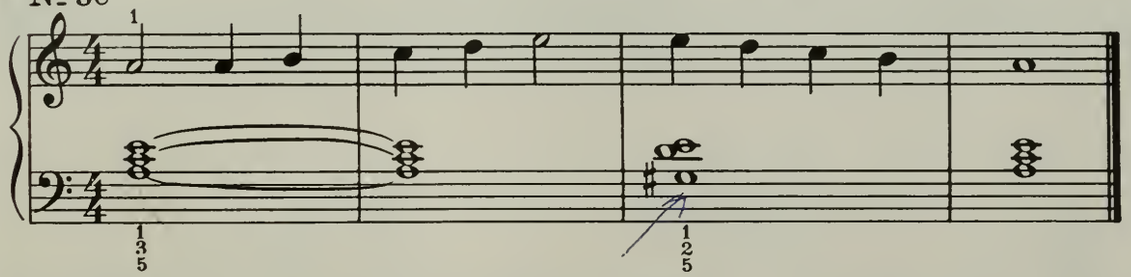
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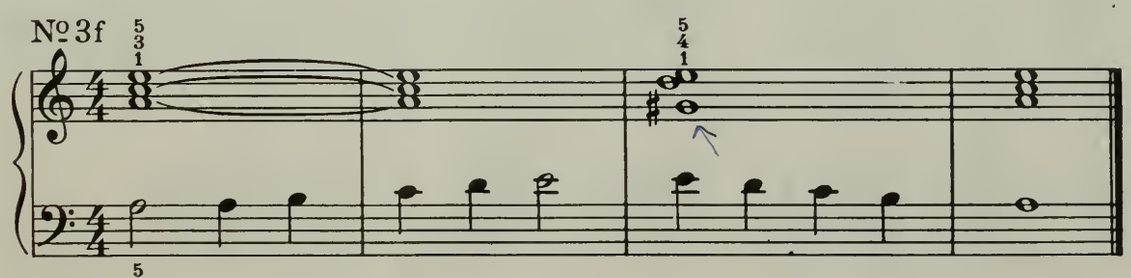
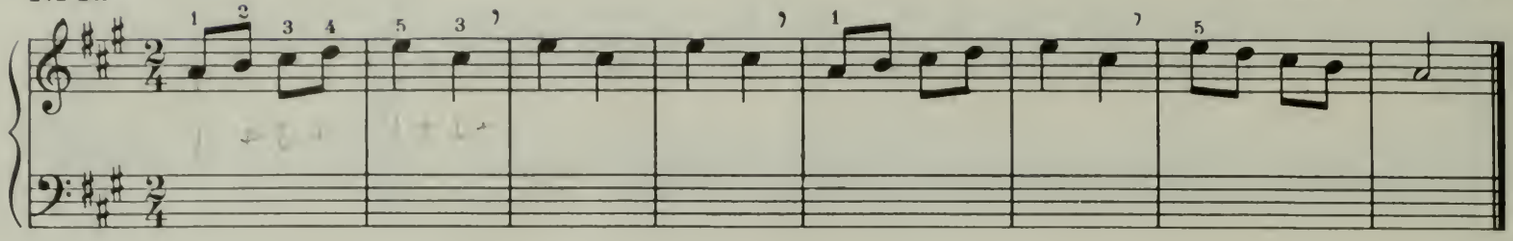

№ 4. THE RIVER

GERMAN FOLK SONG

№ 4a



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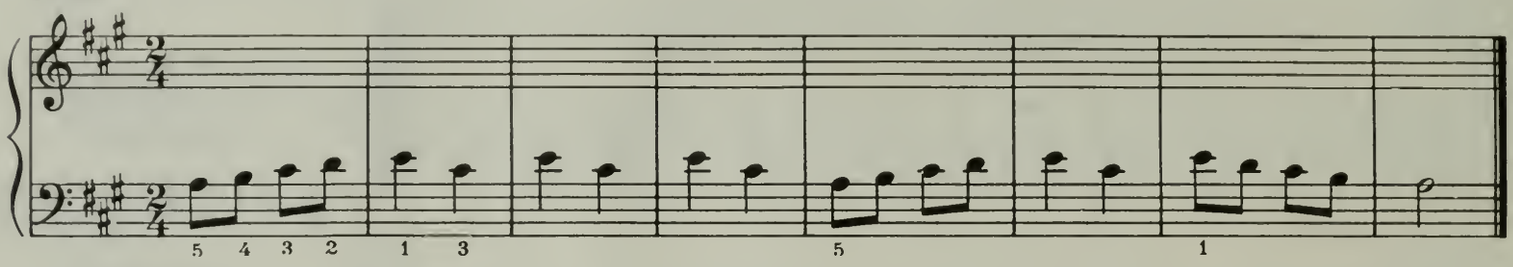
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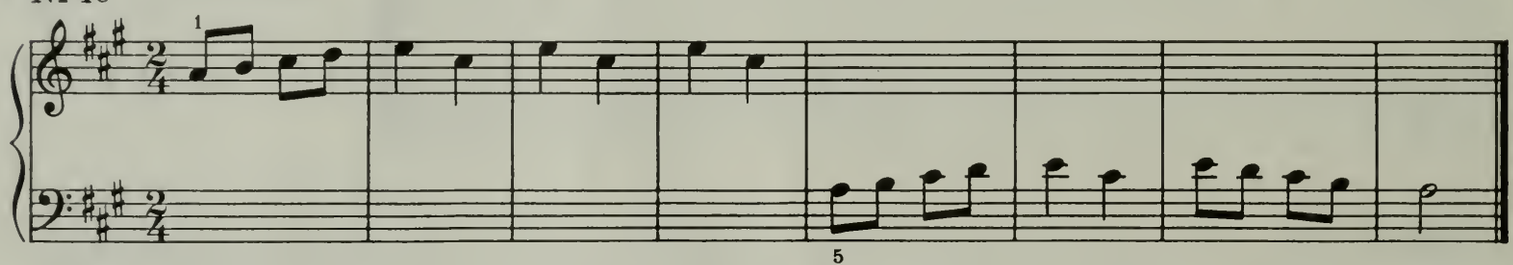
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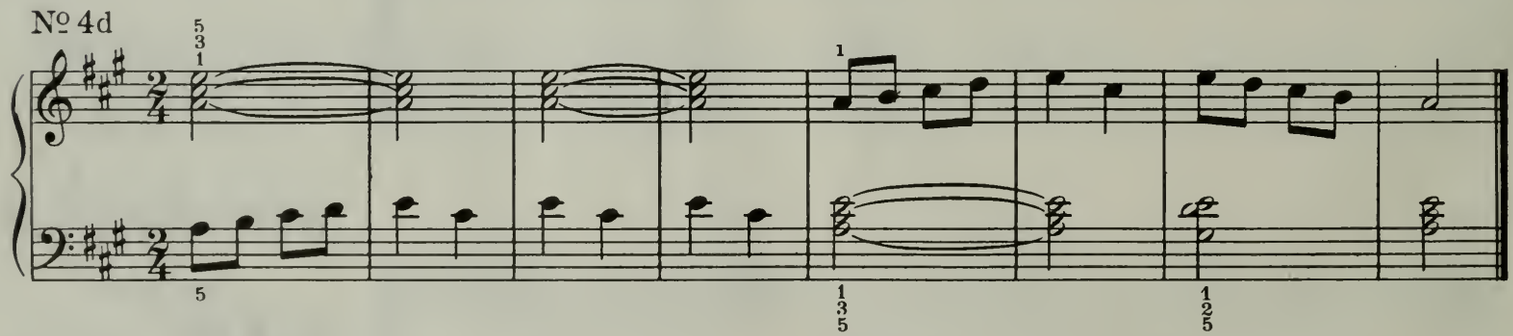
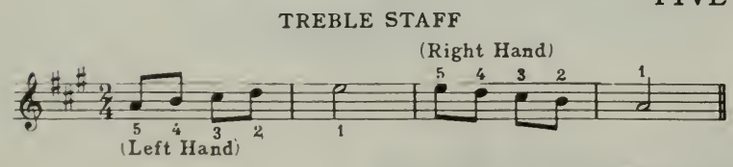

KEY OF A
FIVE FINGERS

TREBLE STAFF



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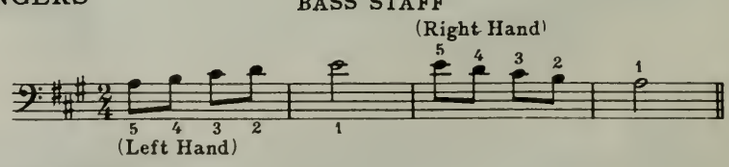

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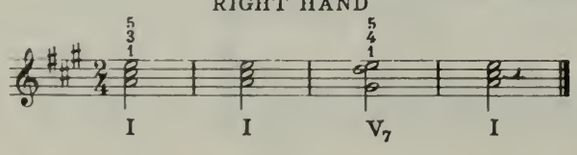

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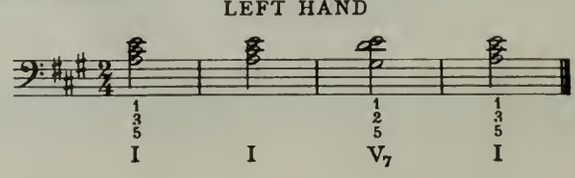
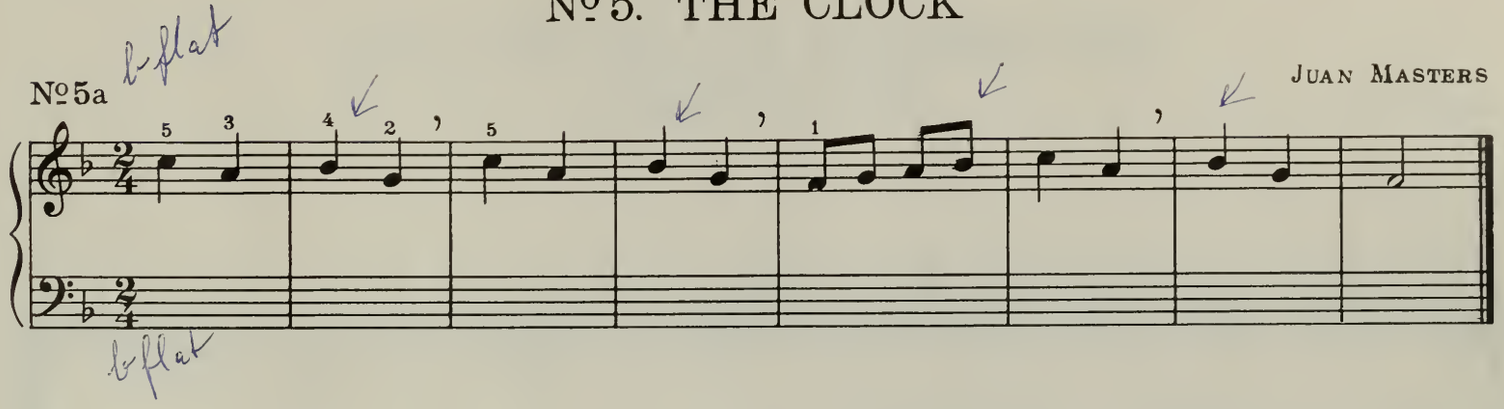


Nº 5. THE CLOCK

JUAN MASTERS

Nº 5a



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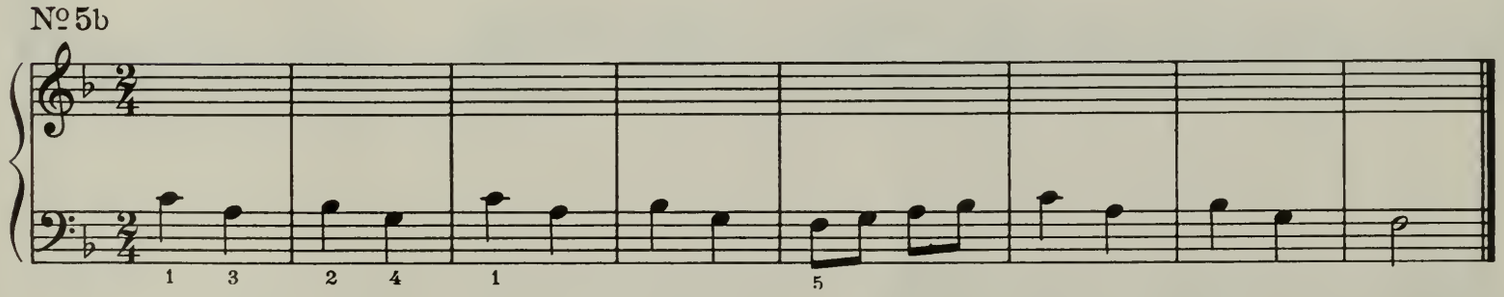
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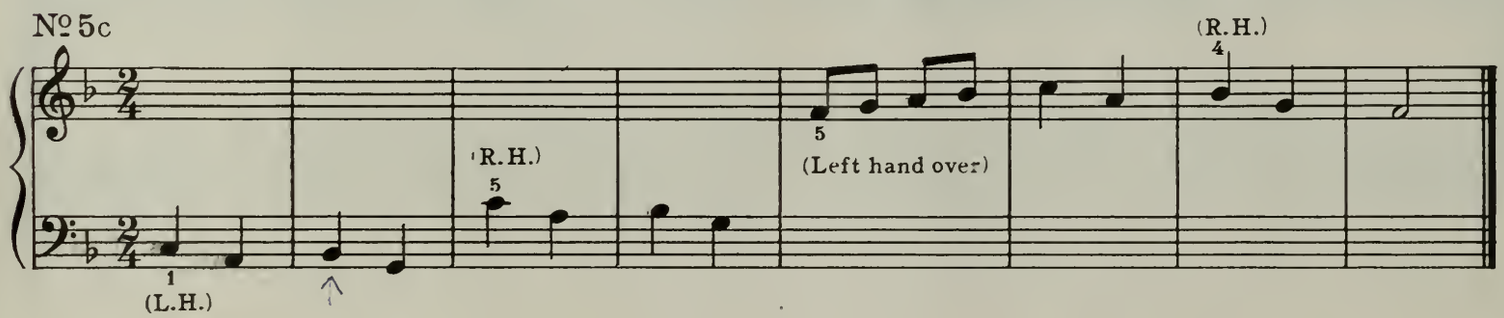
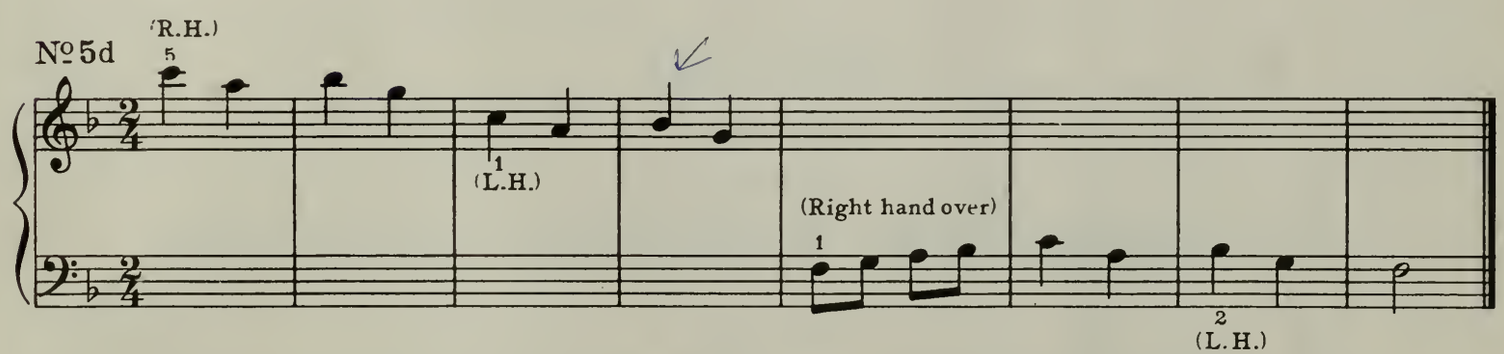
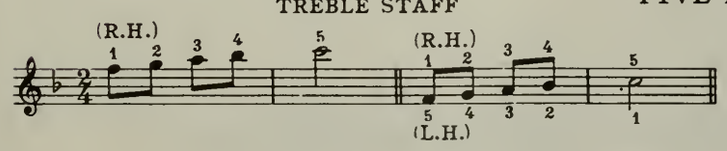
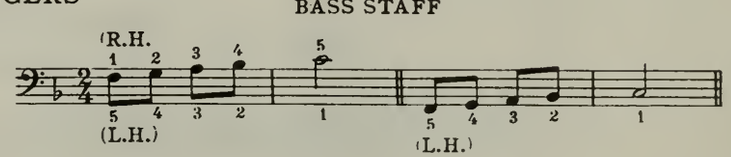


Nº 5d

KEY OF F
FIVE FINGERS

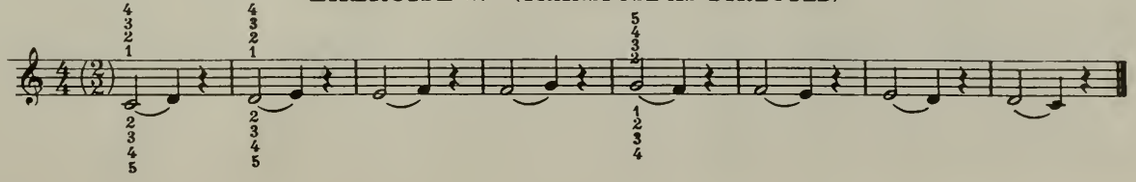
TREBLE STAFF



BASS STAFF

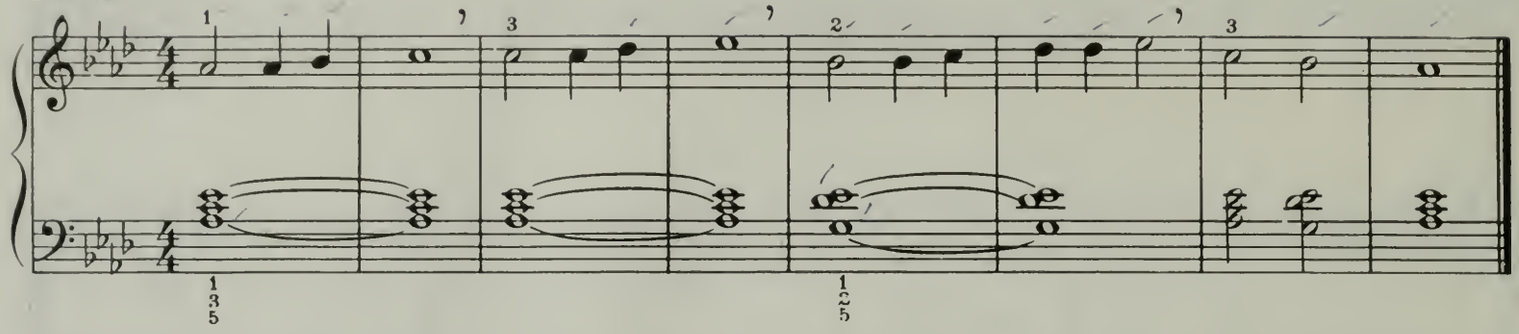
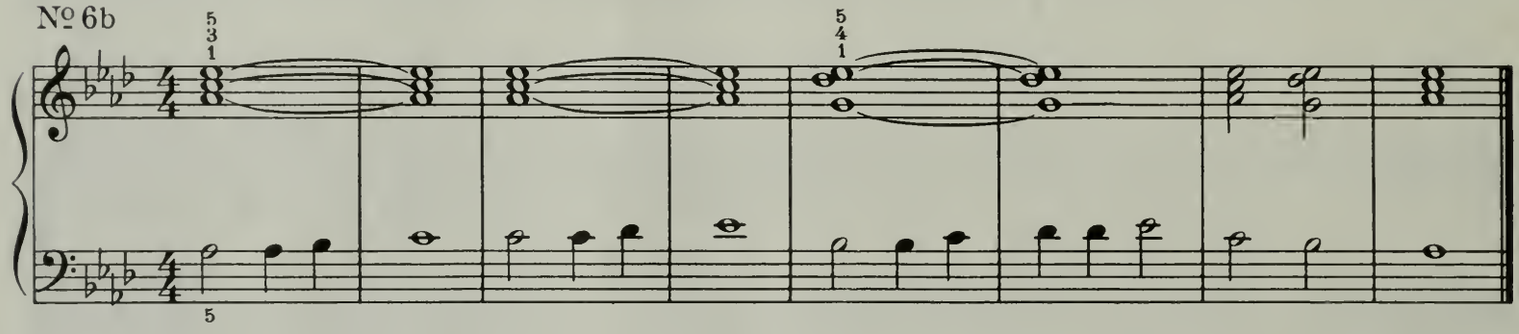


EXERCISE 2. (TRANSPOSE AS DIRECTED)



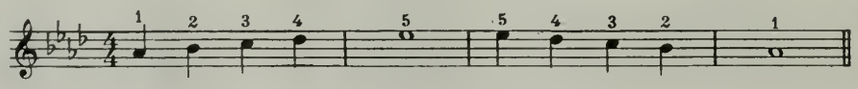
Nº 6. MELODY IN A-FLAT MAJOR

A Solo (for two hands)

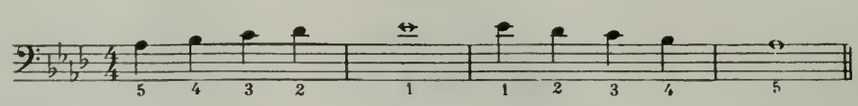
Nº 6a

Nº 6b

KEY OF A-FLAT

FIVE FINGERS

RIGHT HAND

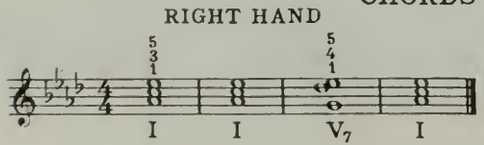


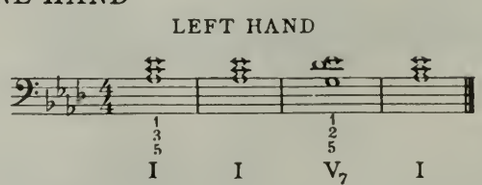
LEFT HAND



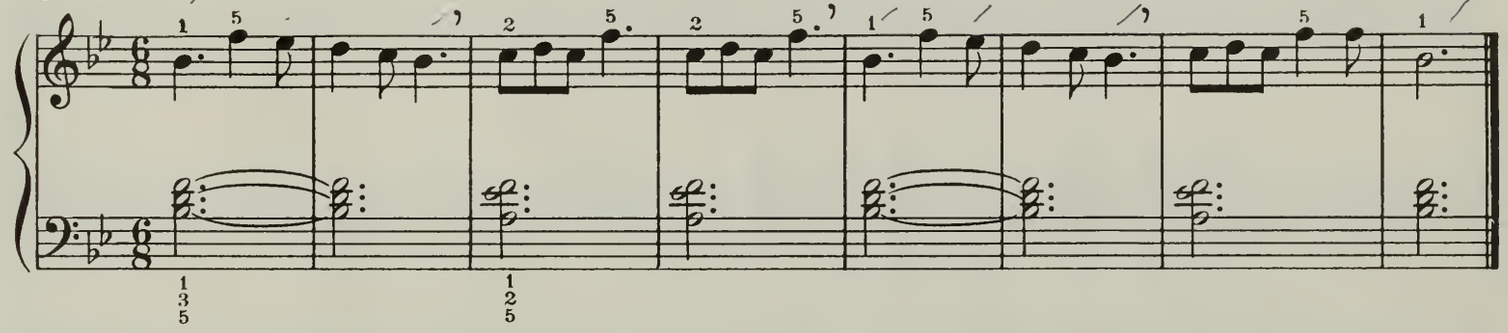
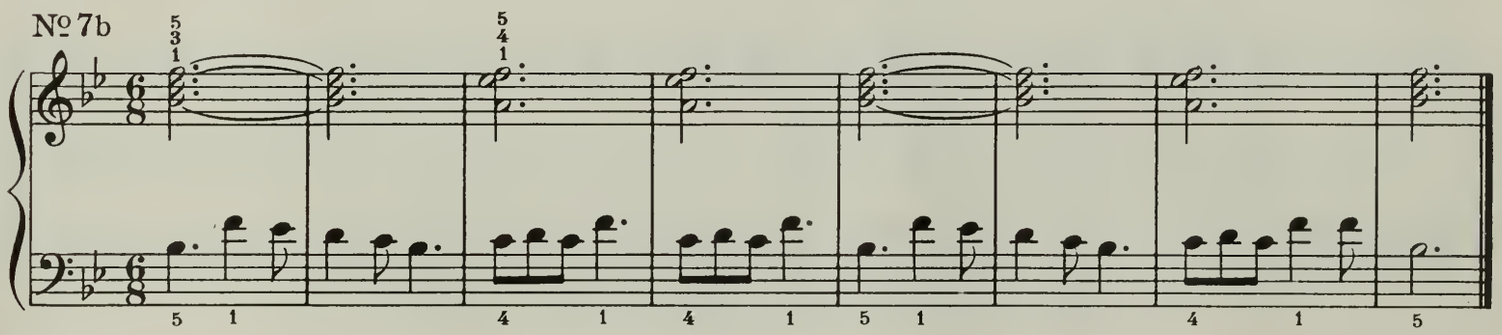
CHORDS IN ONE HAND

RIGHT HAND



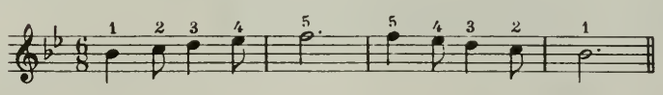
LEFT HAND

№ 7. MELODY IN B-FLAT MAJOR

A Solo (for two hands)

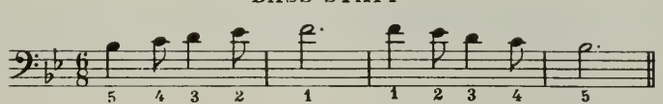
№ 7a

№ 7b

KEY OF B-FLAT

FIVE FINGERS

TREBLE STAFF

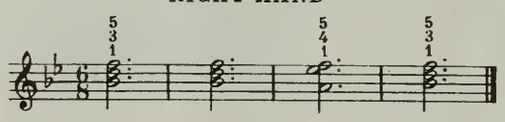


BASS STAFF

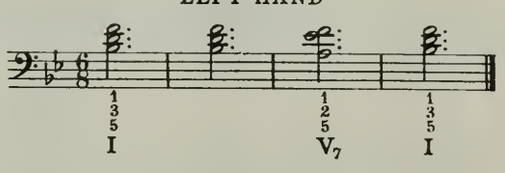


CHORDS IN ONE HAND

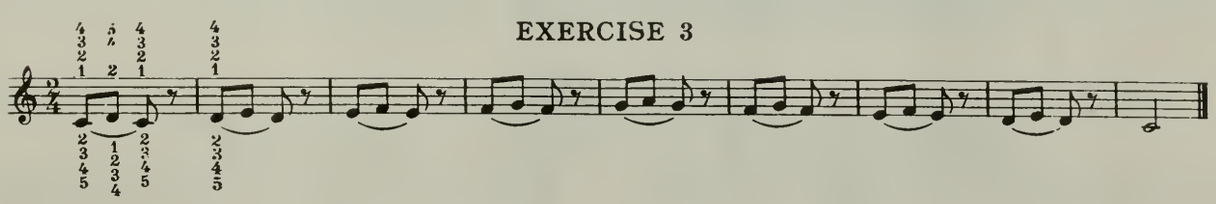
RIGHT HAND



LEFT HAND

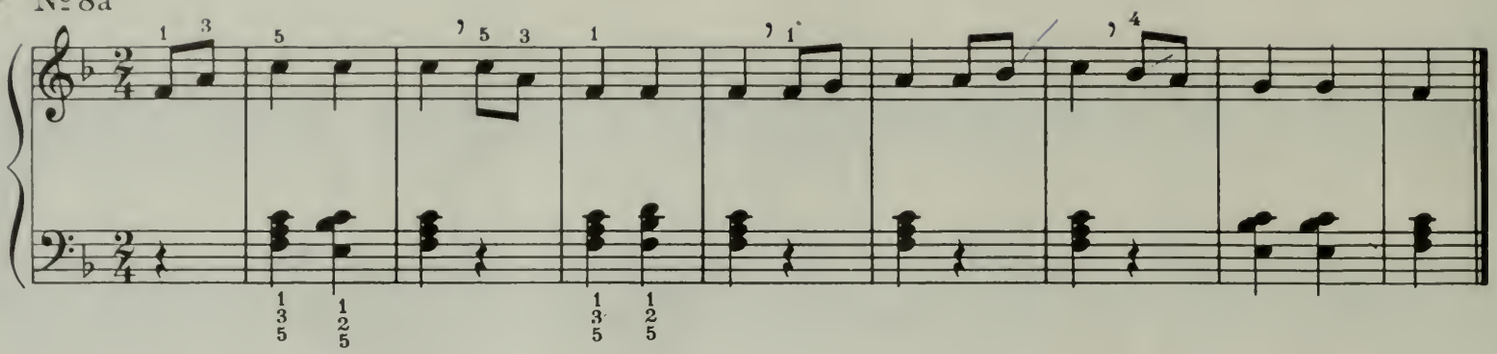
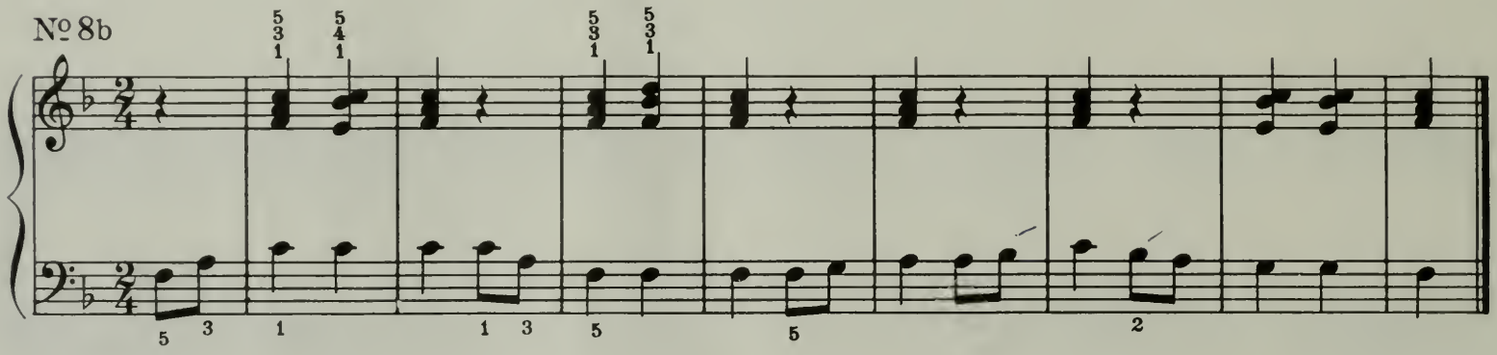


EXERCISE 3

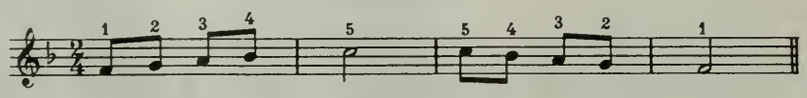


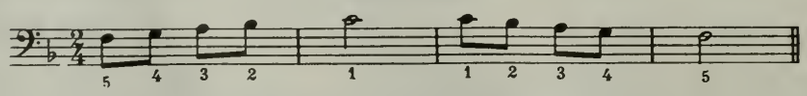
No 8. MARCH

A Solo (for two hands)

No 8a

No 8b

KEY OF F

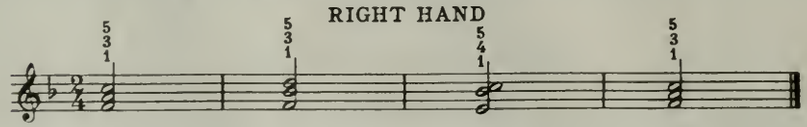
FIVE FINGERS

RIGHT HAND

LEFT HAND

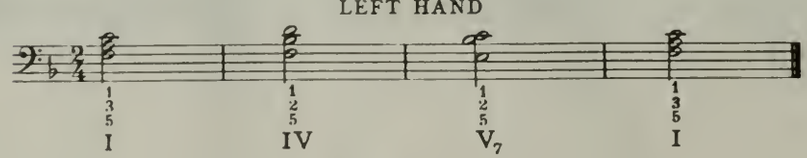


CHORDS IN ONE HAND

RIGHT HAND



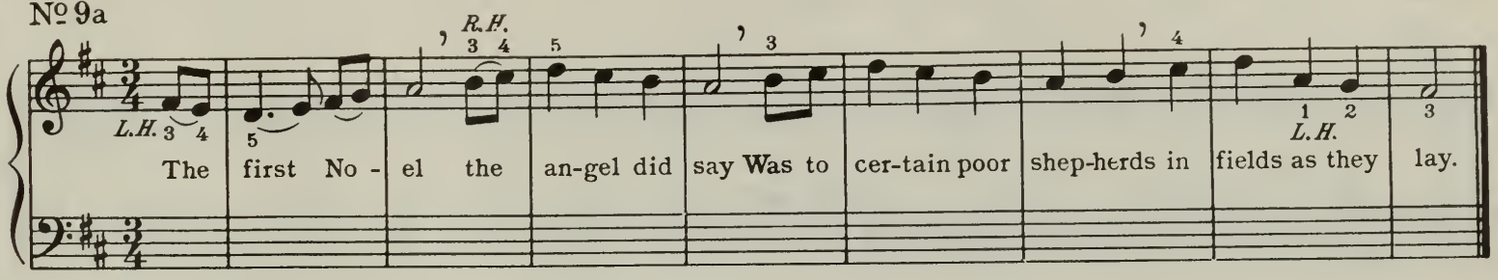
LEFT HAND



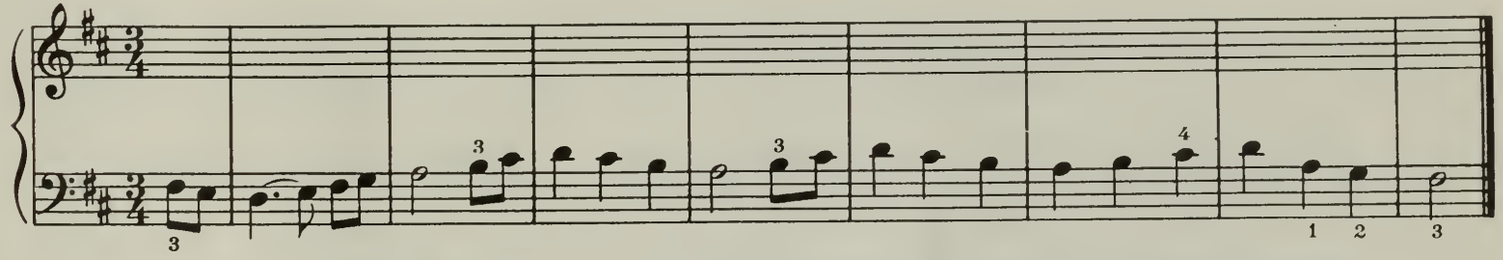
Nº 9. NOEL

CAROL

Nº 9a

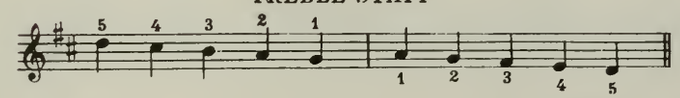


Nº 9b

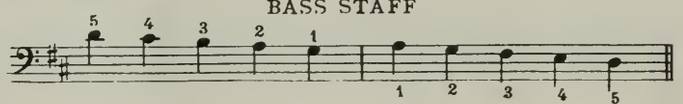


KEY OF D
TWO-HAND MELODIES

TREBLE STAFF



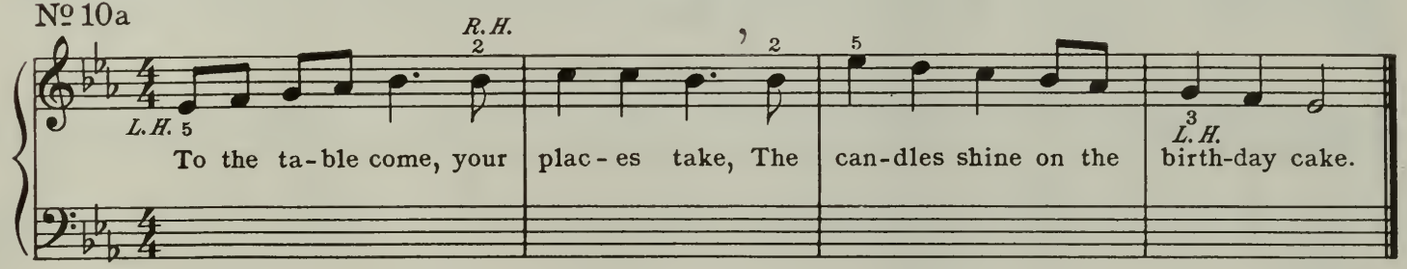
BASS STAFF

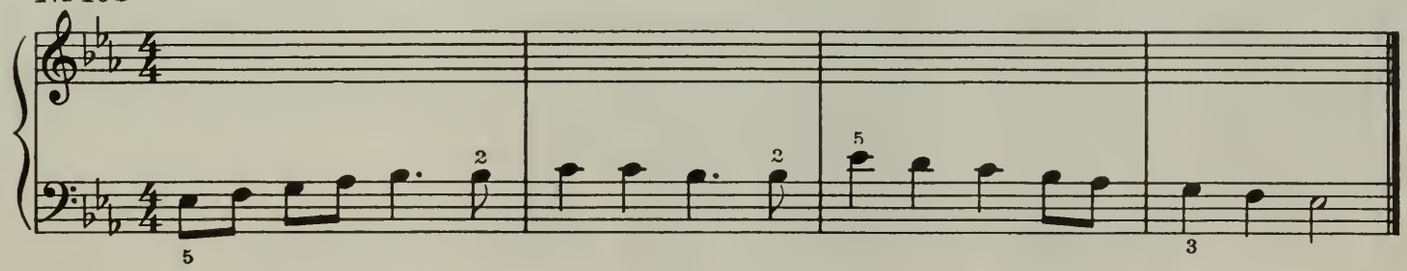


Nº 10. THE BIRTHDAY PARTY

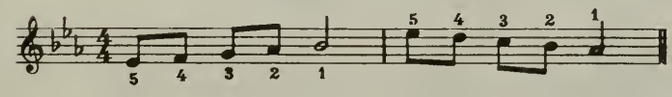
A Song

Nº 10a

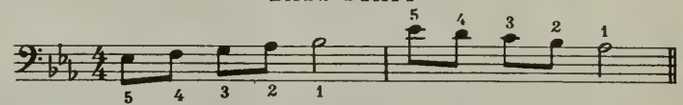


Nº 10b

KEY OF E-FLAT
TWO-HAND MELODIES

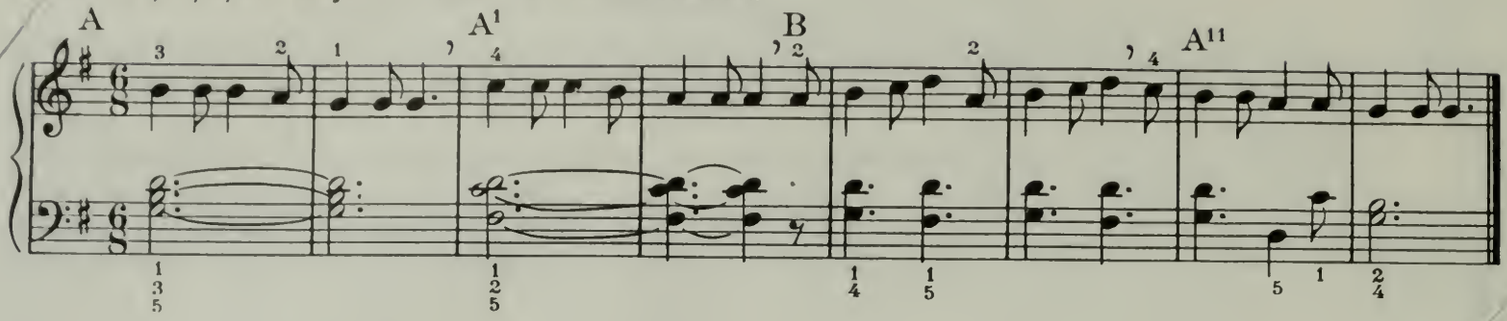
TREBLE STAFF



BASS STAFF

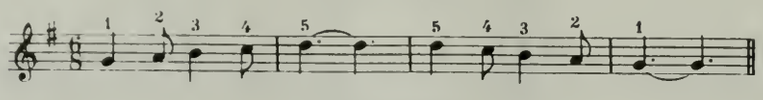


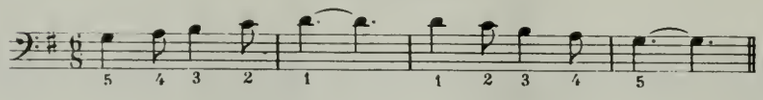
No 11. ENGLISH FOLK SONG

Form: A, A¹, B, A¹¹ Key of G. (Count 2 in each measure.)

KEY OF G

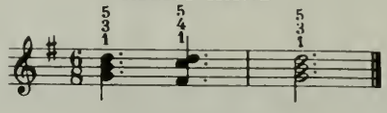
FIVE FINGERS

RIGHT HAND

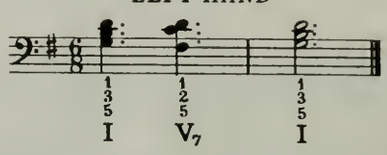


LEFT HAND

CHORD STUDIES

RIGHT HAND



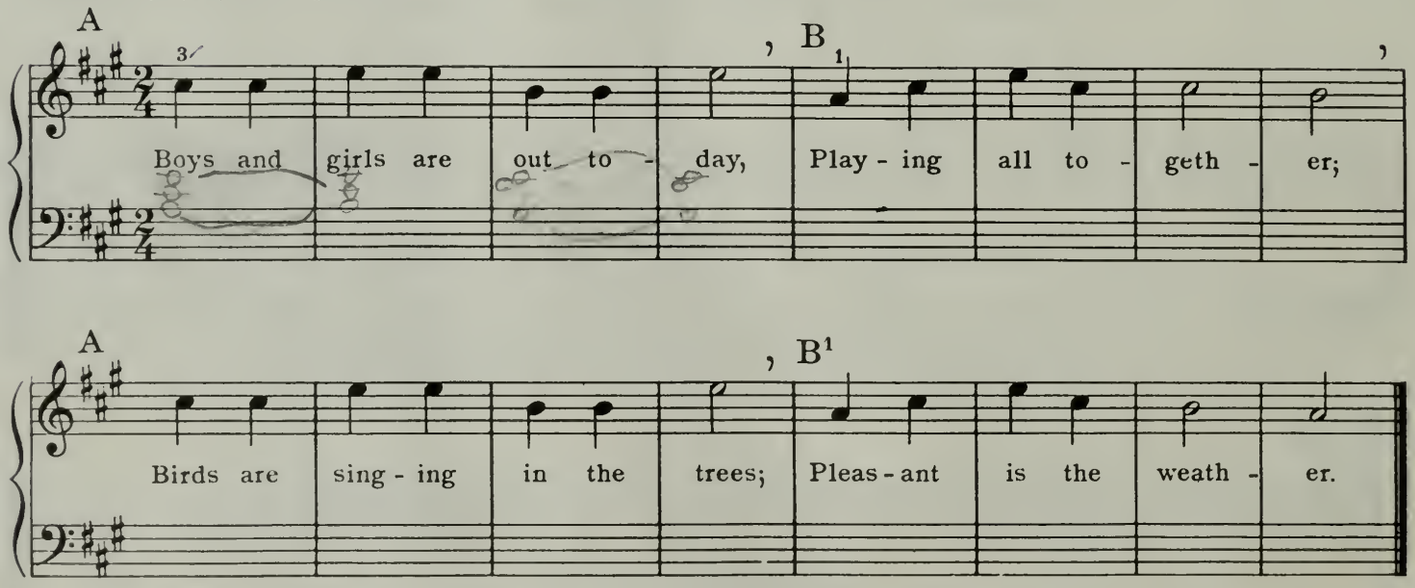
LEFT HAND



No 12. OLD SONG

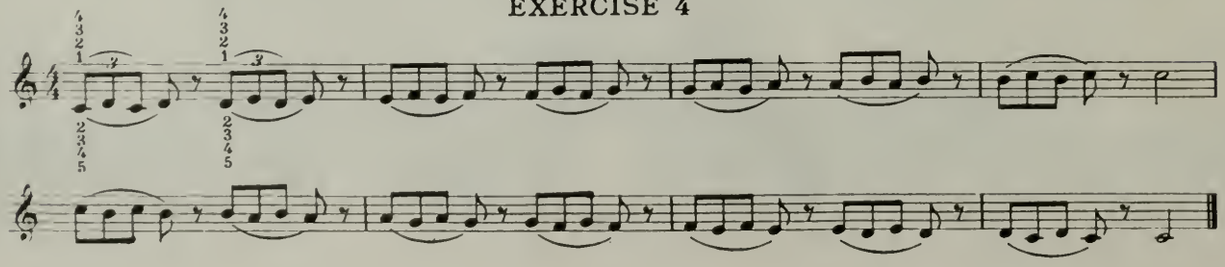
(Creative Study)

Form: A, B, A, B¹ Key of A.

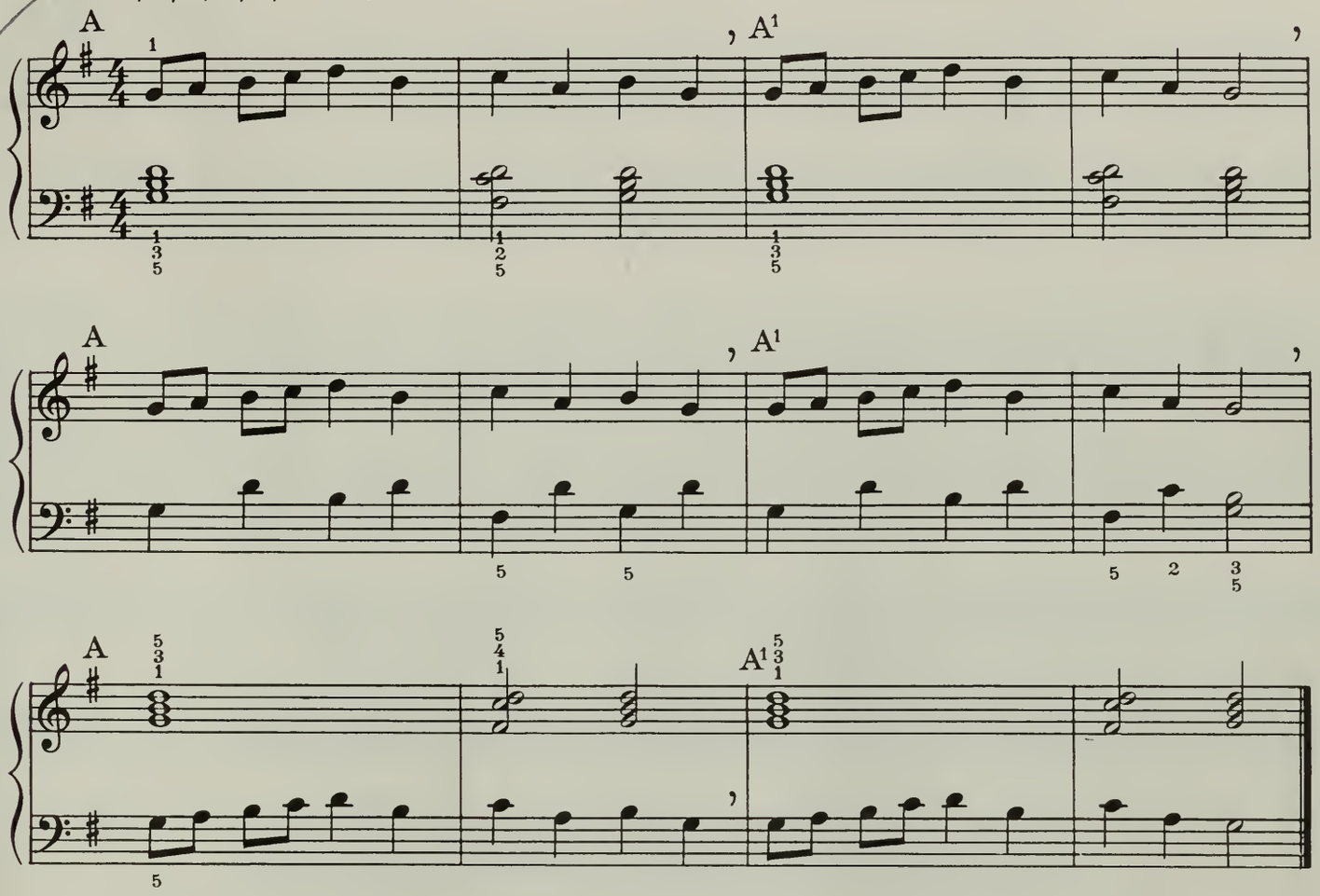


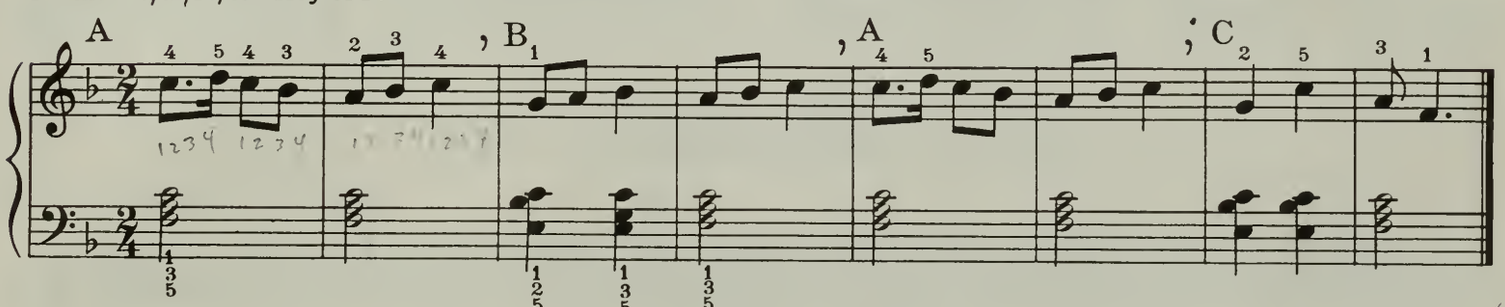
The problem in "Old Song" is to invent your own harmonization to this melody.

EXERCISE 4

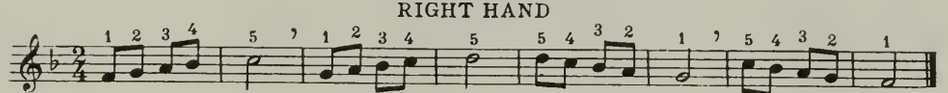


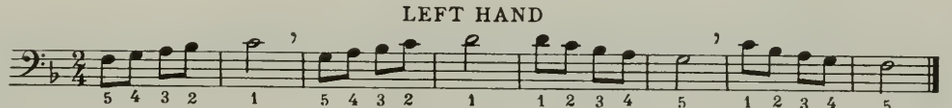
№ 13. OLD TUNE

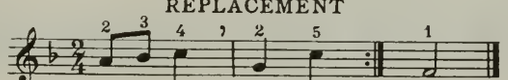
Form: A, A¹, A, A¹, A, A¹. Key of G

№14. ENGLISH SINGING GAME

Form: A, B, A, C. Key of F.

FIVE FINGER POSITIONS
REPLACEMENT

RIGHT HAND



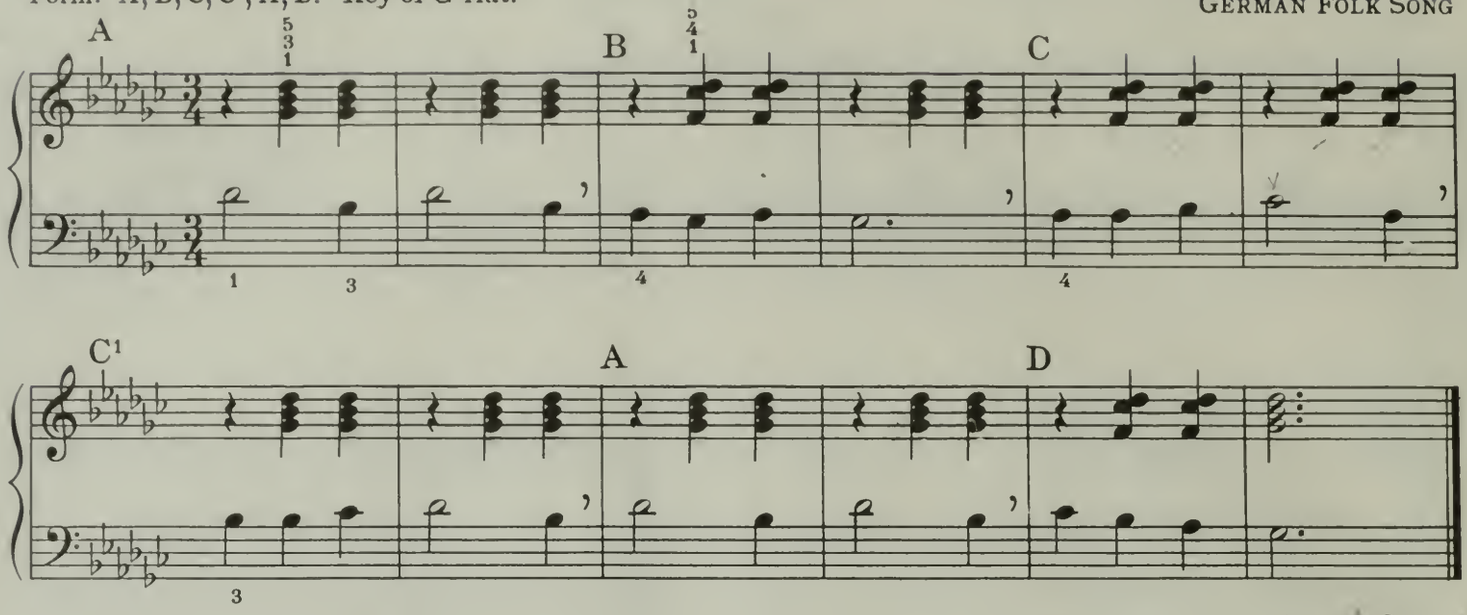
LEFT HAND

REPLACEMENT



№15. GERMAN FOLK SONG

Form: A, B, C, C¹, A, D. Key of G-flat.

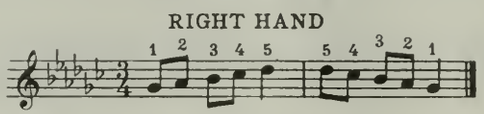
GERMAN FOLK SONG

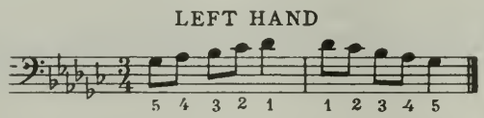


gabcde

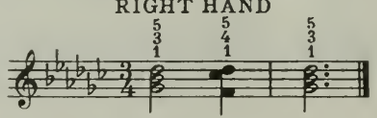
FIVE FINGERS

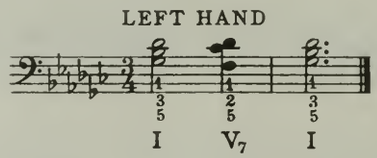
RIGHT HAND

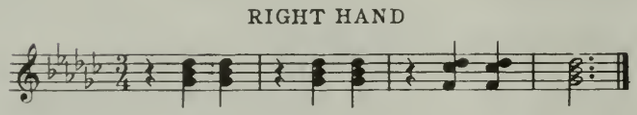
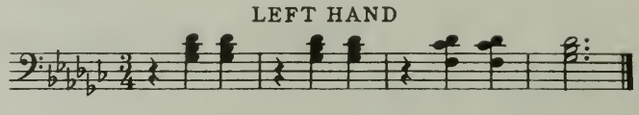


LEFT HAND

CHORD STUDIES

RIGHT HAND



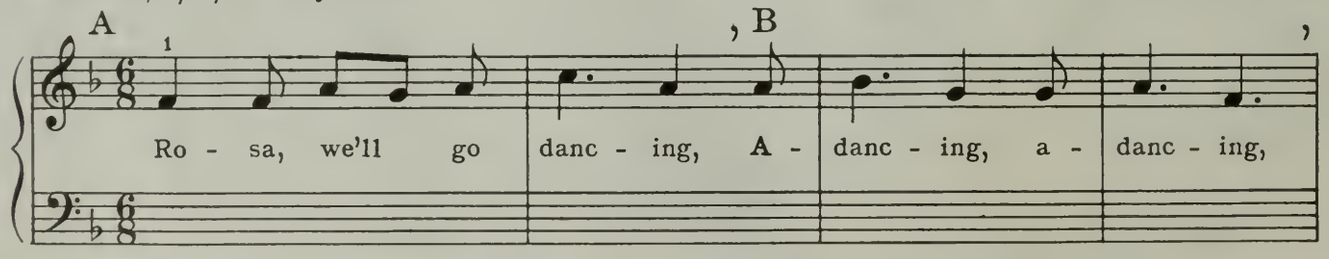
LEFT HAND

RHYTHMIC FIGURE

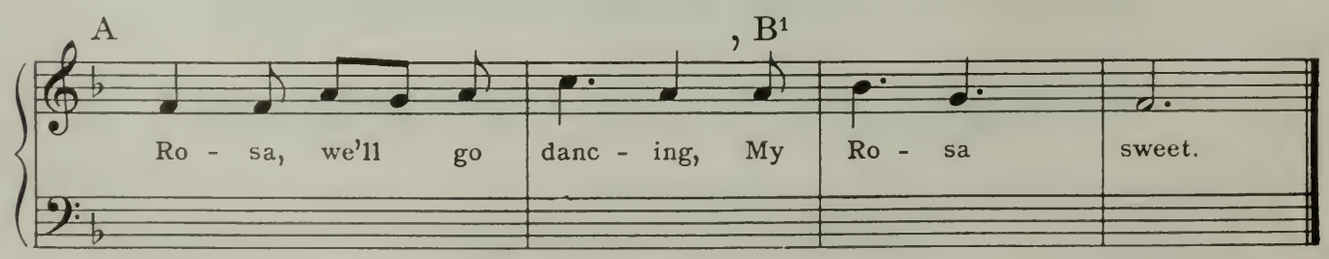
RIGHT HAND

LEFT HAND

№16. ROSA

(Creative Study)

Form: A, B, A, B¹. Key of F.

DUTCH FOLK SONG

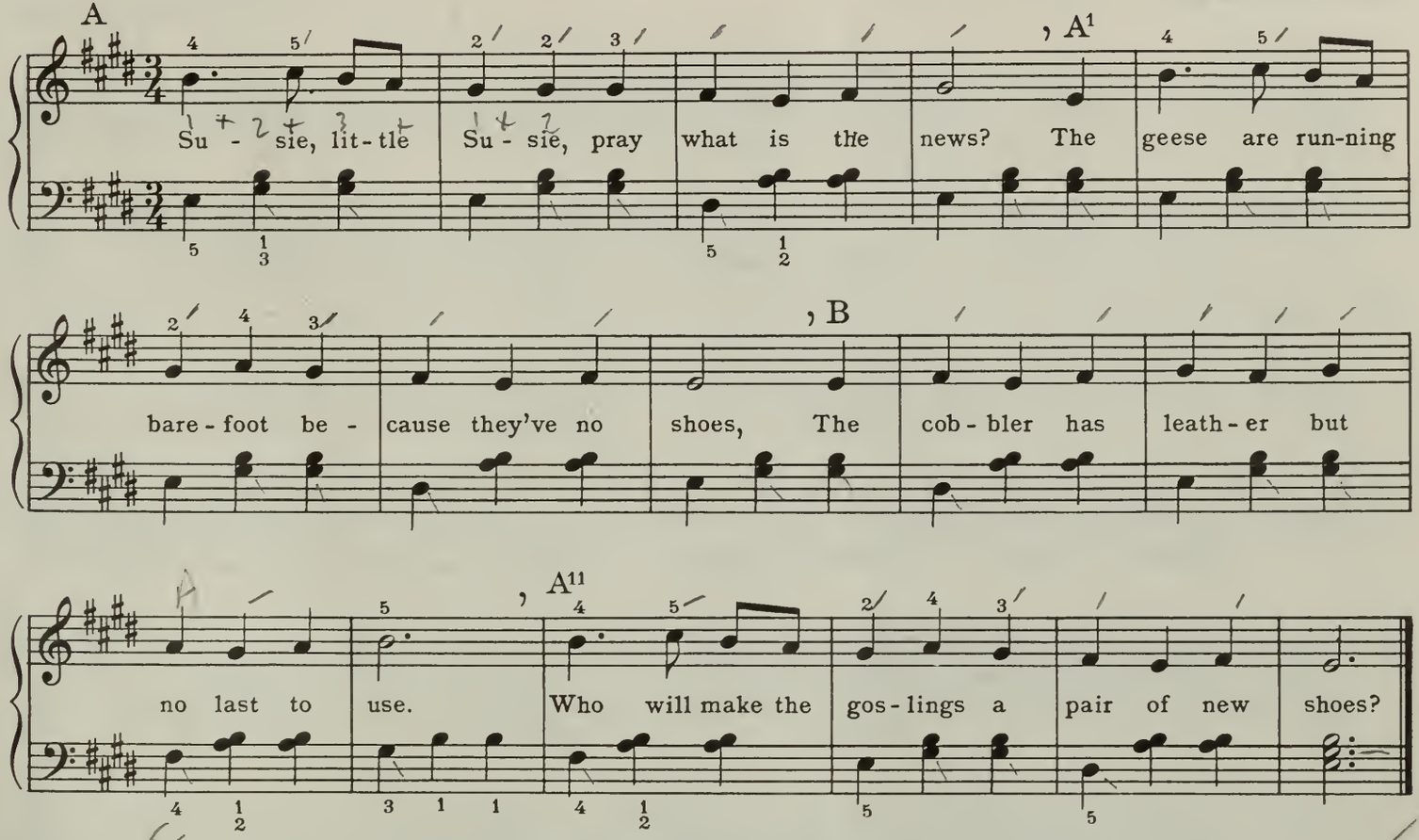


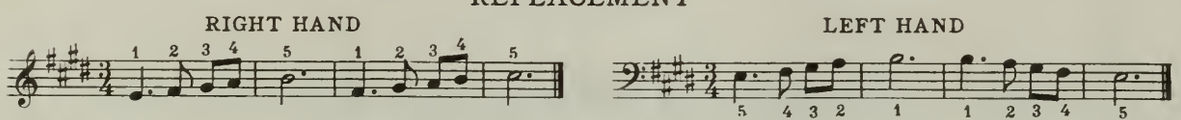


You must invent your own harmonization of this song.

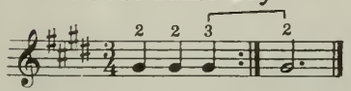
№17. SUSIE, LITTLE SUSIE

Form: A, A¹, B, A¹¹ Key of E.

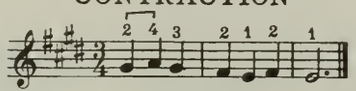
GERMAN FOLK SONG

FIVE FINGER POSITIONS
REPLACEMENT



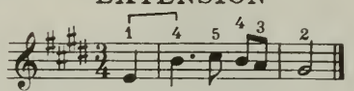
CHANGE OF FINGERS
on the same key



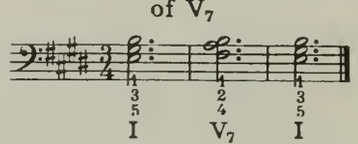
CONTRACTION



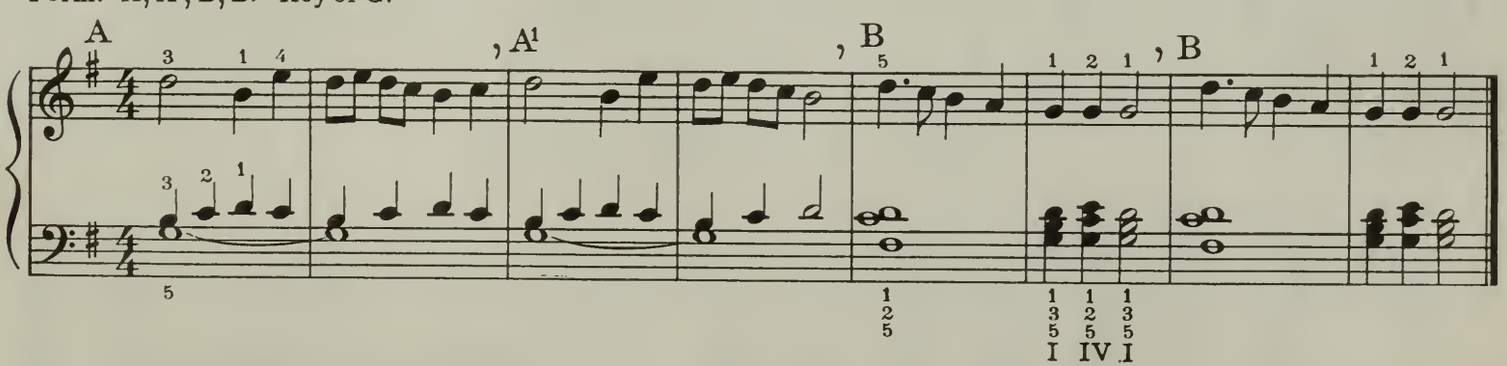
EXTENSION

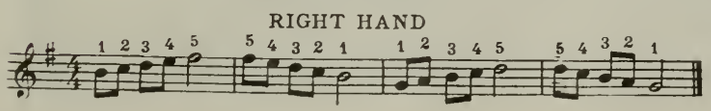


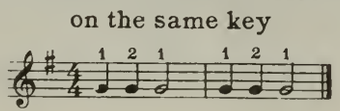
A New Arrangement
of V_7



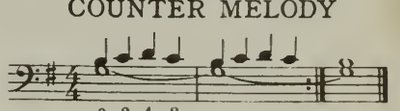
№18. RUSSIAN FOLK SONG

Form: A, A¹, B, B. Key of G.

FIVE FINGER POSITIONS
REPLACEMENT

RIGHT HAND

CHANGE OF FINGERS
on the same key



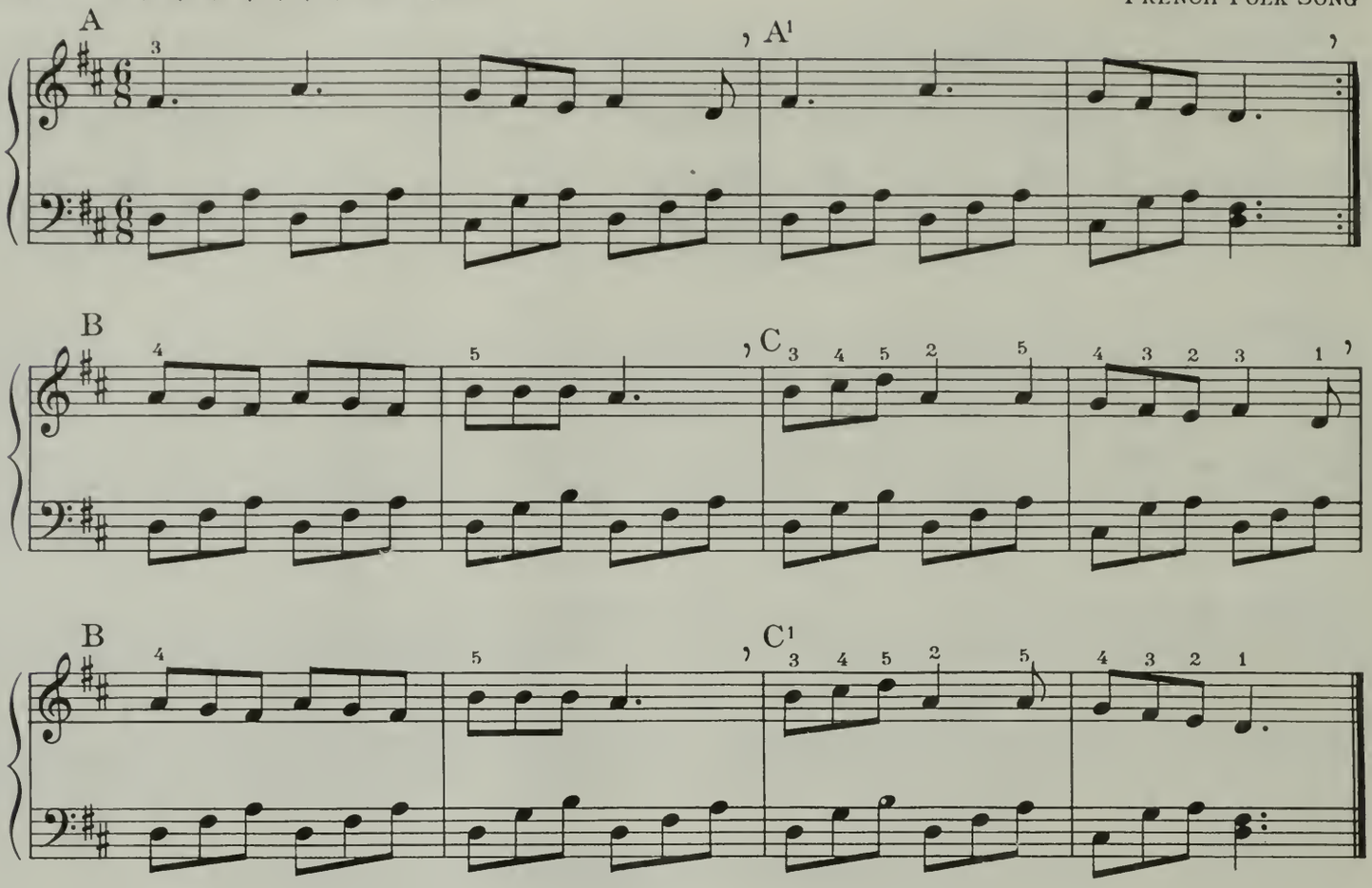
ORGAN-POINT AND
COUNTER MELODY



No. 19. HAPPY ROSINA

Form: A, A¹, A, A¹, B, C, B, C¹. Key of D.

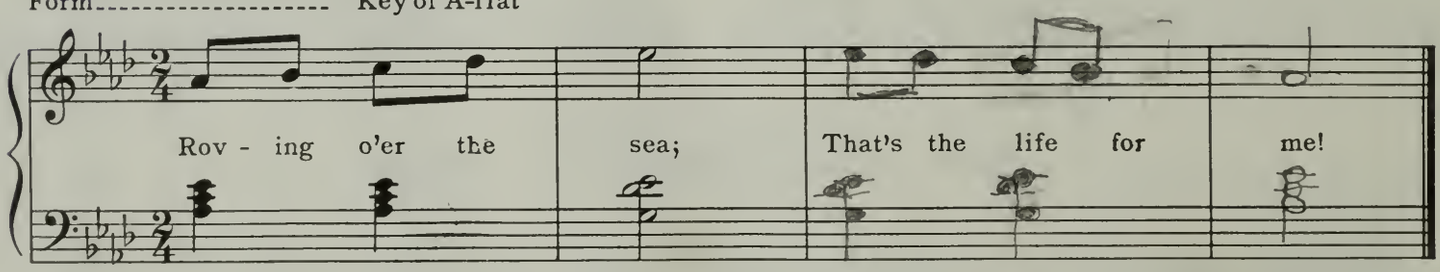
FRENCH FOLK SONG



TWO LITTLE SONGS FOR CREATIVE STUDY

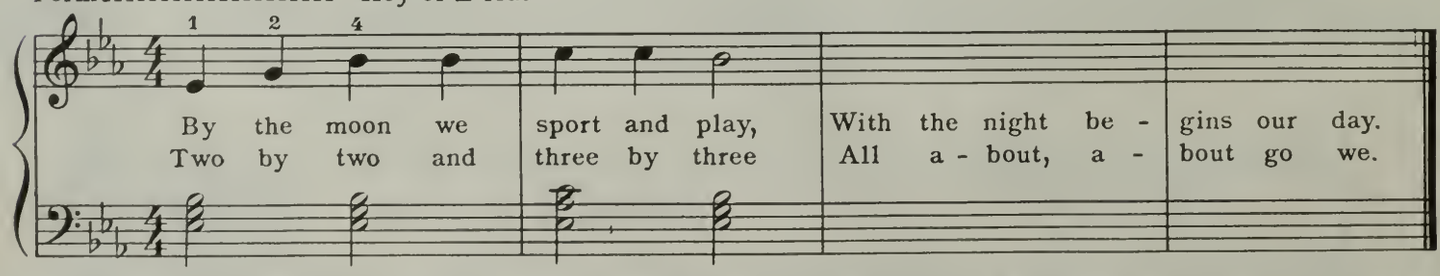
No. 20. SEA ROVER

Form ---------- Key of A-flat



No. 21. FAIRIES' DANCE

Form ---------- Key of E-flat



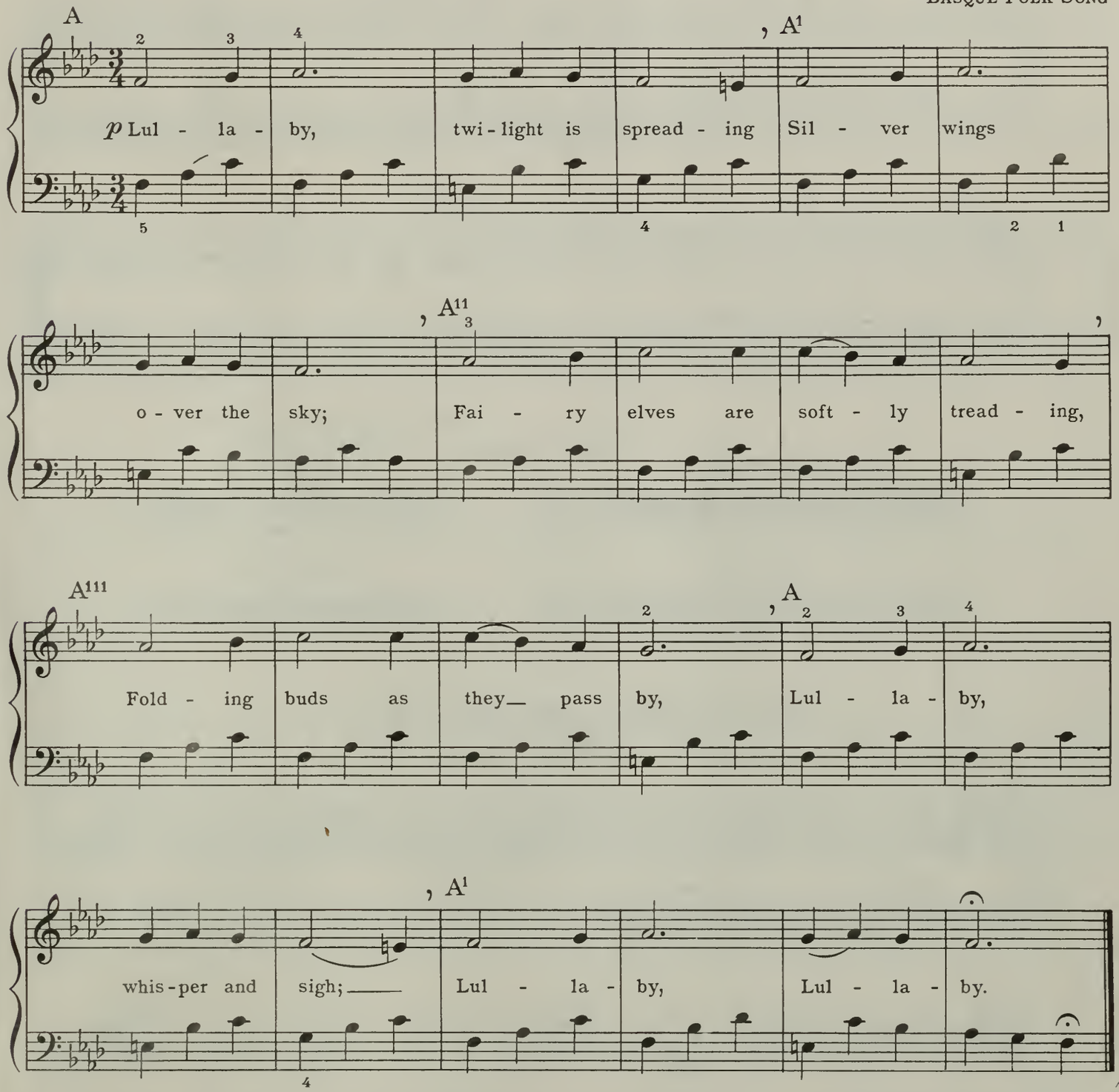
You are to complete these songs. First complete the melody by adding a phrase which will balance the given phrase. Then complete the harmonization.

ABDE

№22. BASQUE AIR

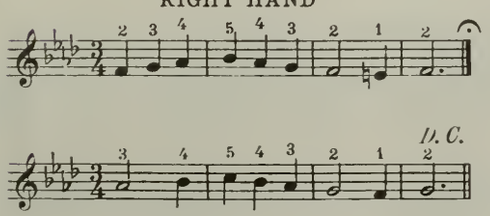
Form: A, A¹, A¹¹, A¹¹¹, A, A¹. Key of F-minor

BASQUE FOLK SONG


A
p Lul - la - by, twi - light is spread - ing Sil - ver wings
, A¹
o - ver the sky; Fai - ry elves are soft - ly tread - ing,
, A¹¹
Fold - ing buds as they pass by, Lul - la - by,
A¹¹¹
, A
whis - per and sigh; Lul - la - by, Lul - la - by.
, A¹

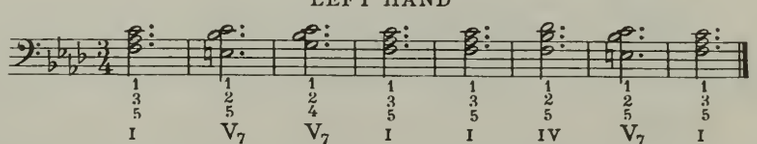
FIVE FINGER POSITIONS
REPLACEMENT

RIGHT HAND

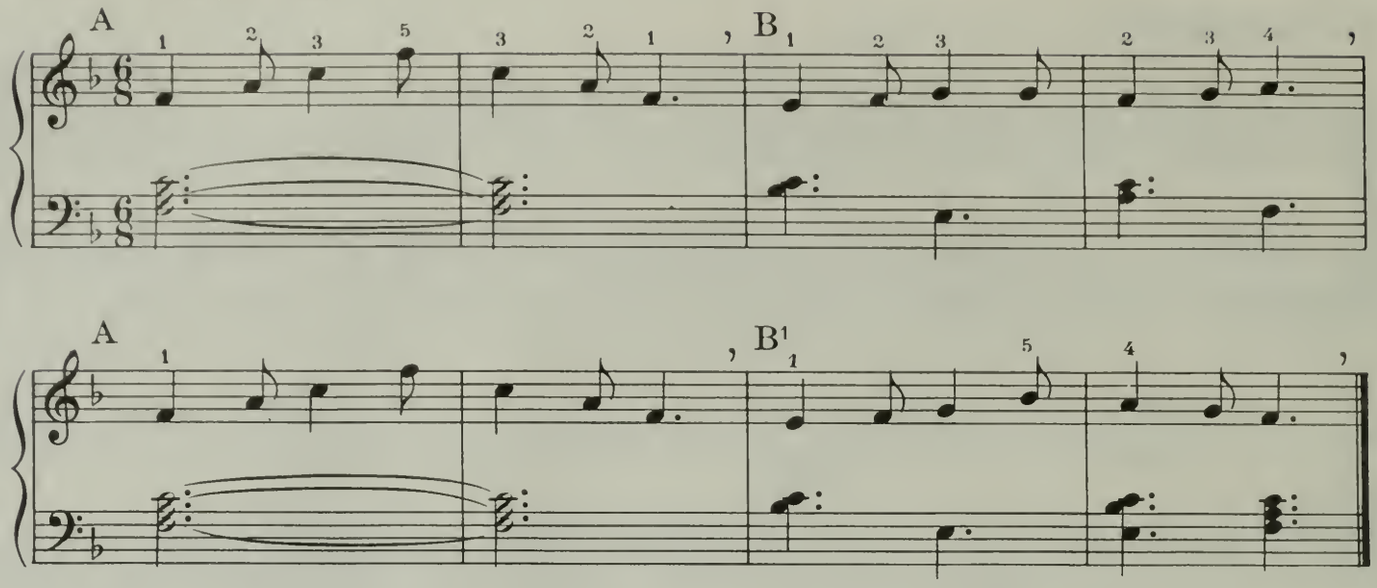


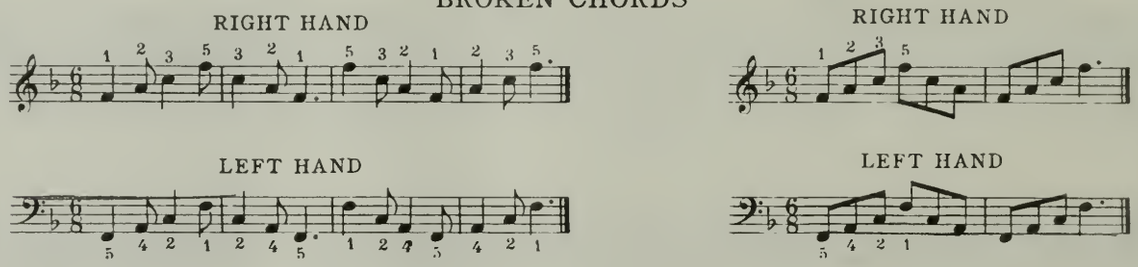
CHORDS IN MINOR

LEFT HAND



№ 23. FRENCH FOLK SONG

Form: A, B, A, B¹. Key of F.

BROKEN CHORDS

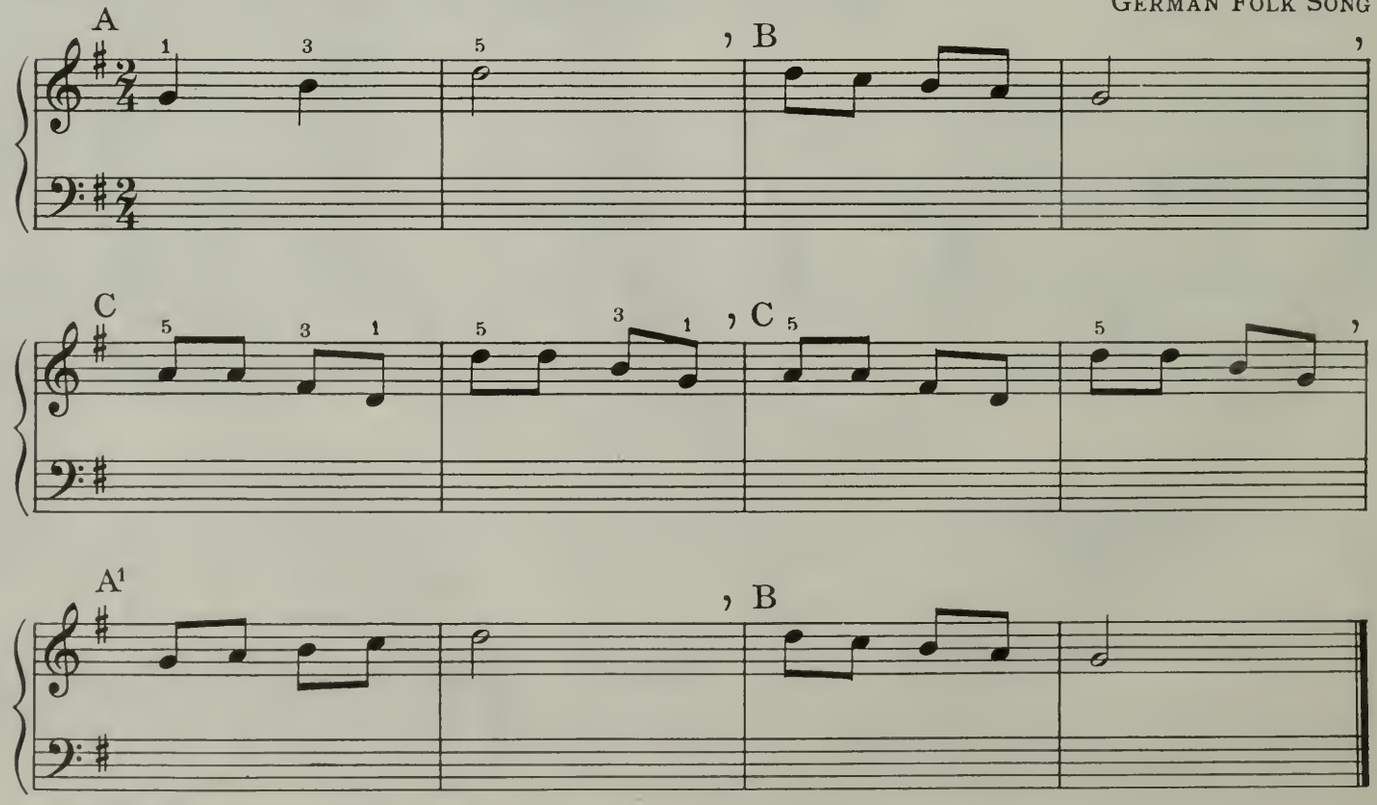


№ 24. THE PONY

(Creative Study)

Form: A, B, C, C, A¹, B. Key of G.

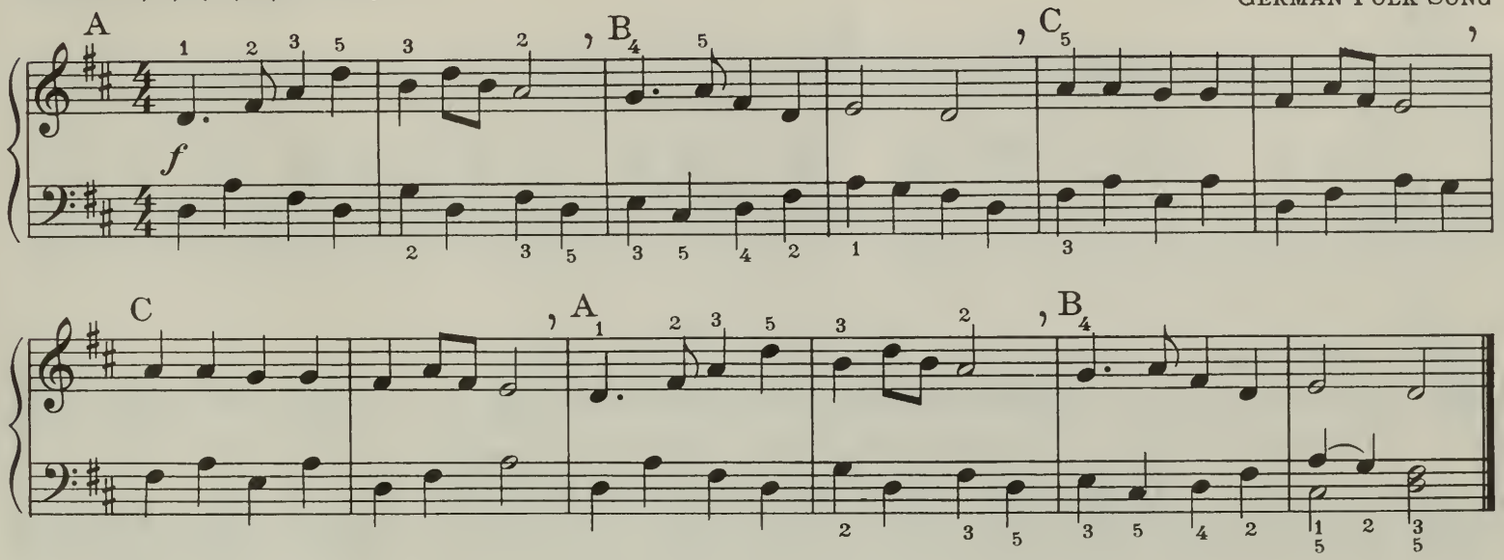
GERMAN FOLK SONG



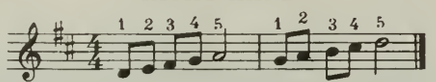
This folk song is to be harmonized.

№25. SPRING SONG

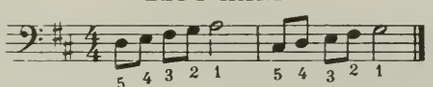
Form: A, B, C, C, A, B. Key of D.

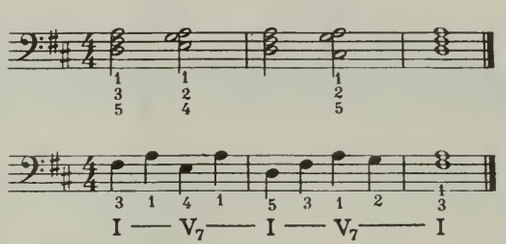
GERMAN FOLK SONG

FIVE FINGER POSITIONS
REPLACEMENT

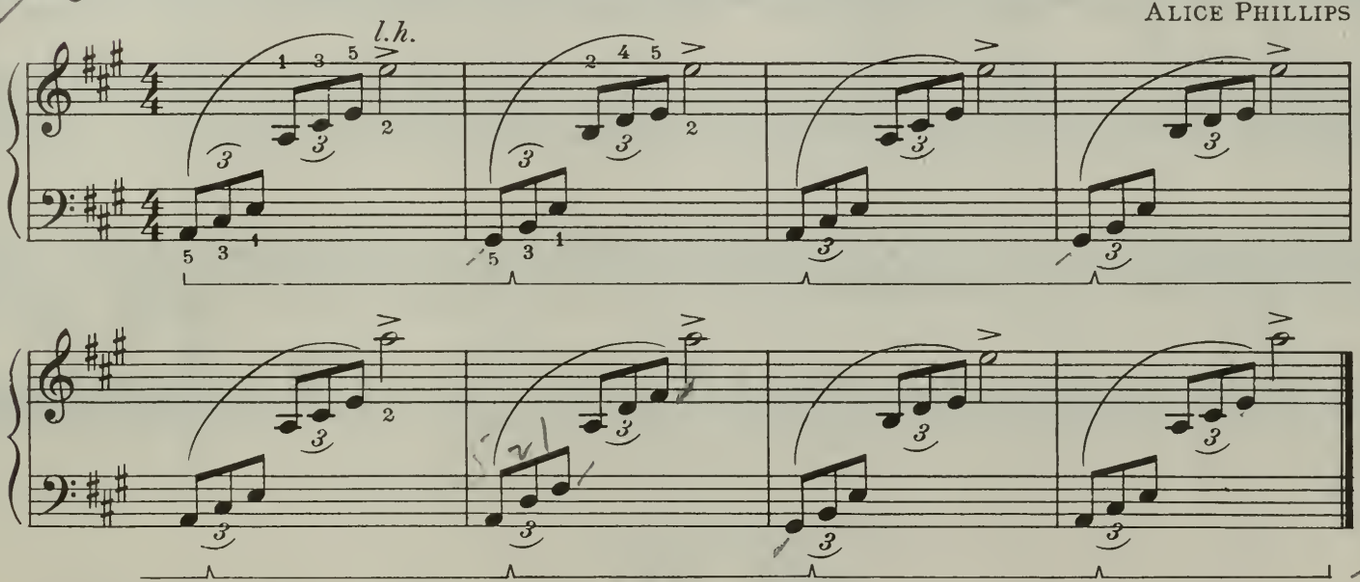
RIGHT HAND

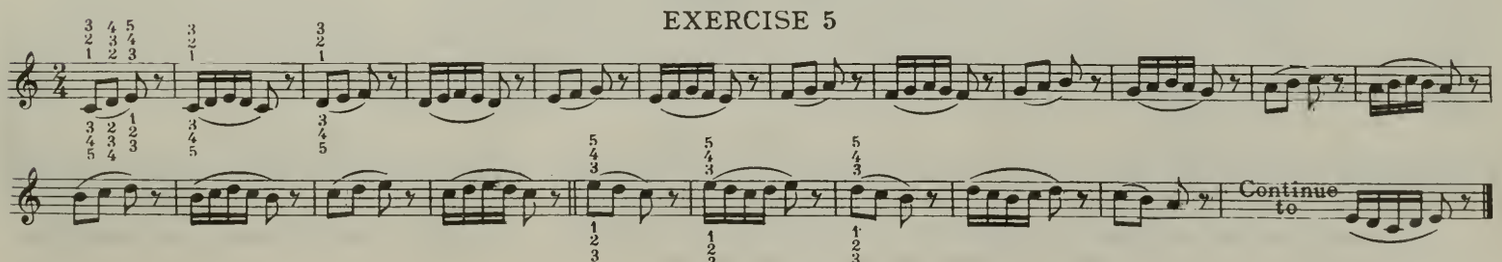


LEFT HAND



FIGURED CHORDS

№26. BELLS AT EVENING

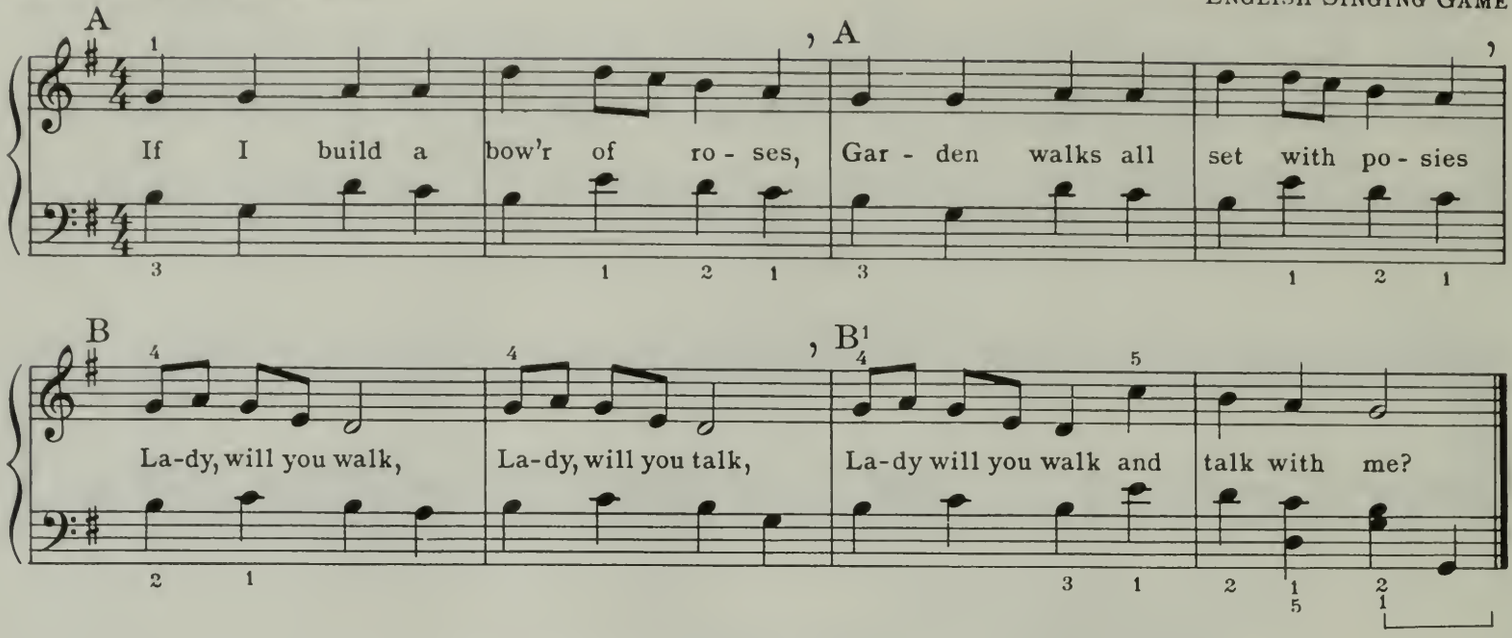
ALICE PHILLIPS

EXERCISE 5



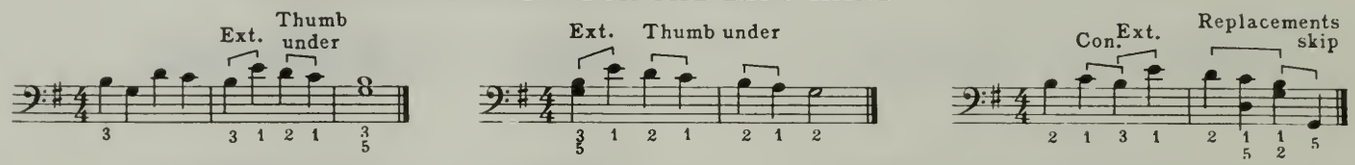
№27. IF I BUILD YOU A BOWER

Form: A, A, B, B¹. Key of G.

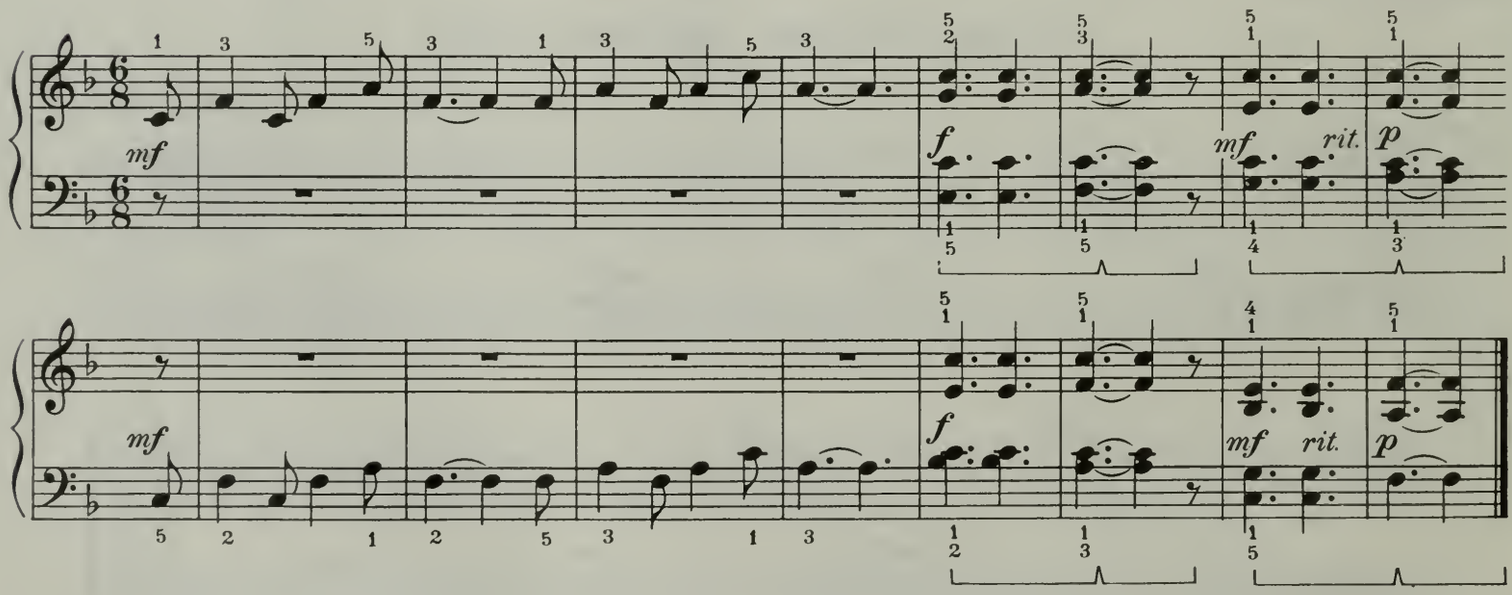
ENGLISH SINGING GAME


A
A
If I build a bow'r of ro - ses,
Gar - den walks all set with po - sies
B
B¹
La-dy, will you walk,
La-dy, will you talk,
La-dy will you walk and talk with me?

STUDIES FOR THE LEFT HAND

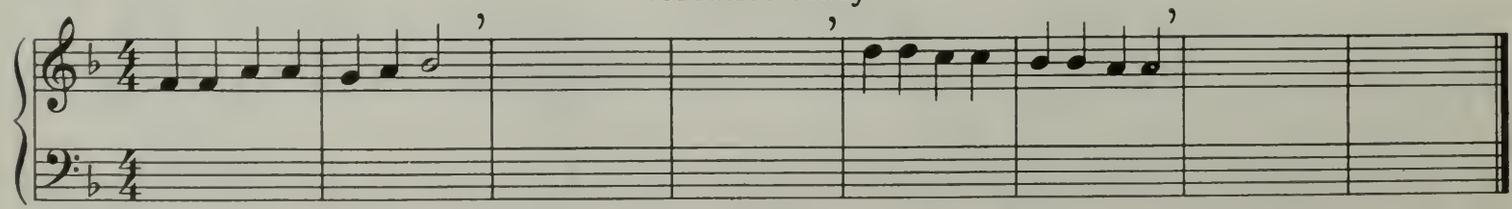


№28. THE BUGLE

N. LOUISE WRIGHT

№29. MELODY

(Creative Study)

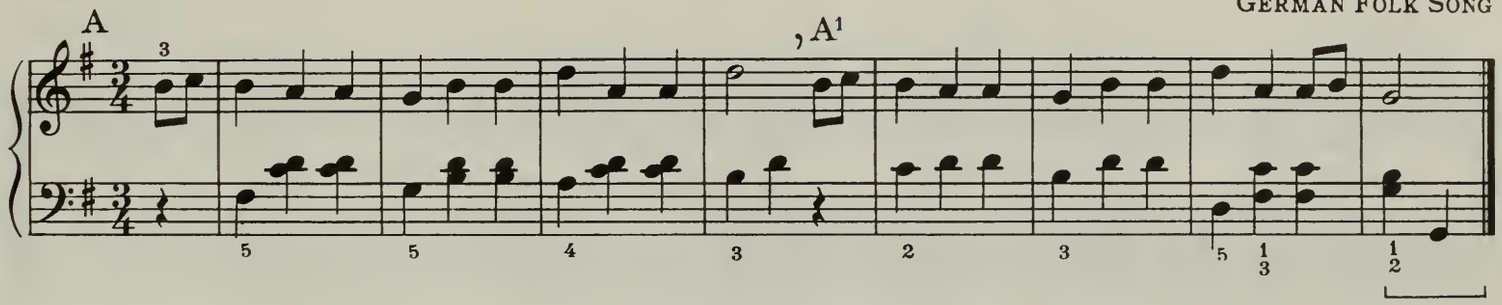
Form: ------ Key of---



This melody is to be completed by the addition of a second and a fourth phrase. These two original phrases must balance and complete the given phrases. Then the composition must be harmonized.

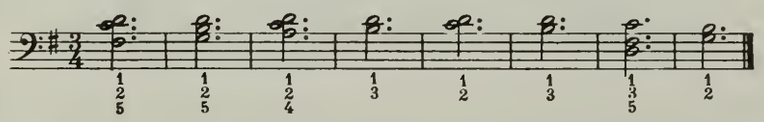
No. 30. IN THE AUTUMN

Form: A, A¹. Key of G.

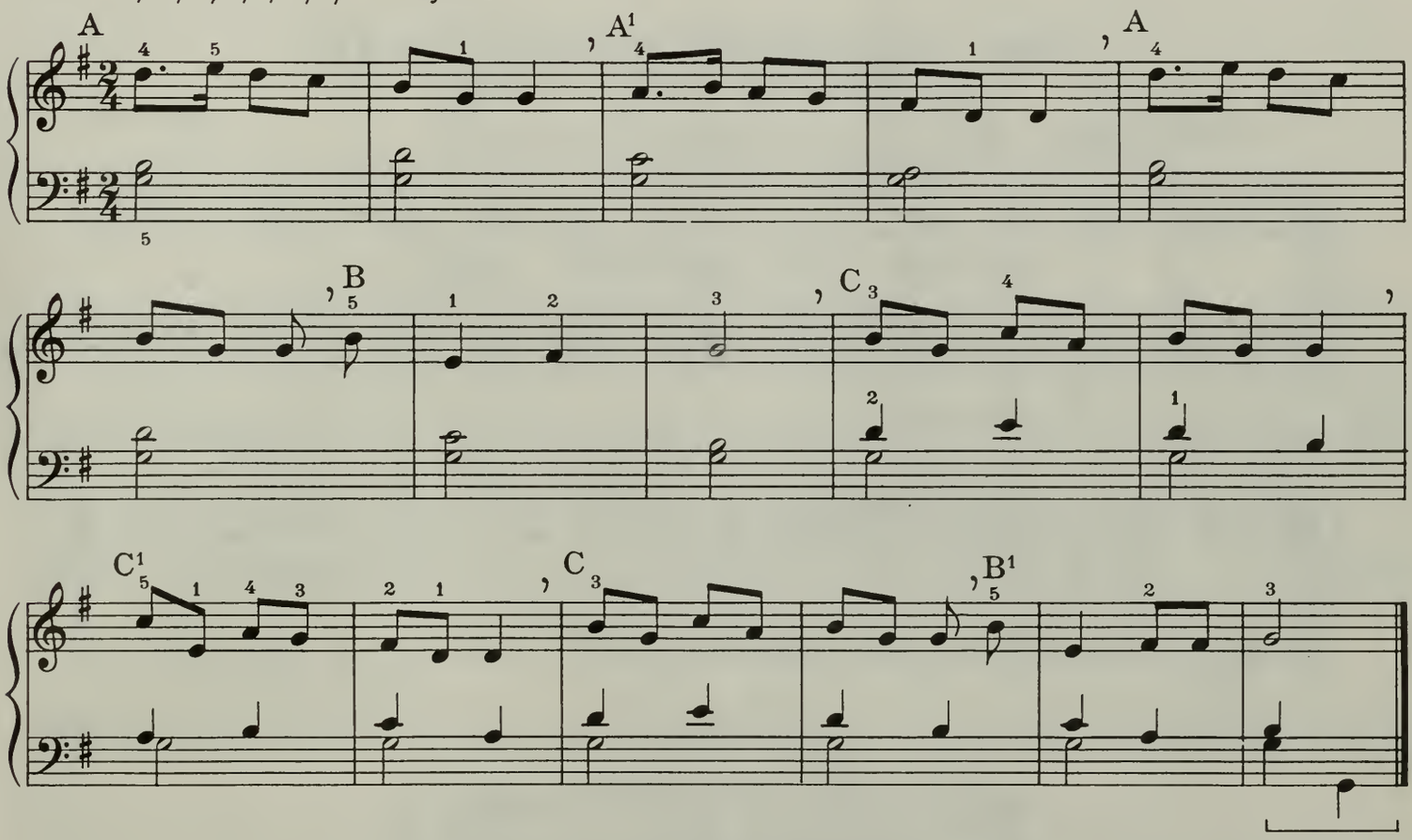
GERMAN FOLK SONG

CHORD STUDIES

The pupil may write the Roman numerals below the chords.

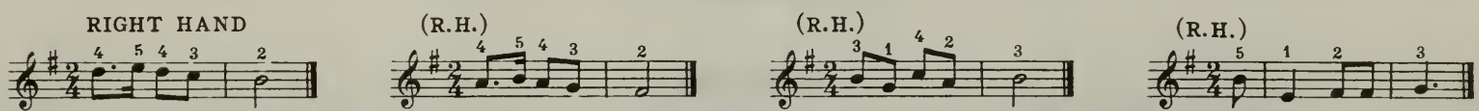
TONIC AND DOMINANT-SEVENTH CHORDS



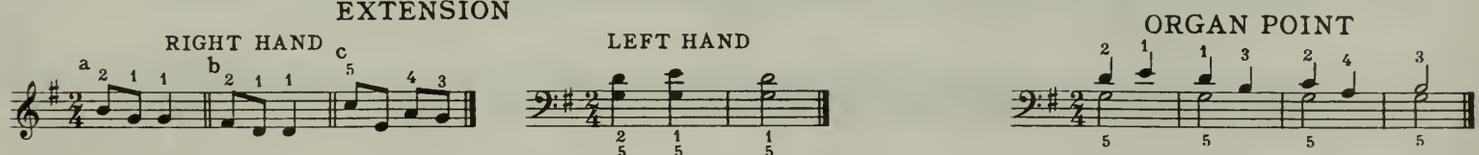
No. 31. OLD SONG

Form: A, A¹, A, B, C, C¹, C, B¹. Key of G.

FIVE FINGER POSITIONS

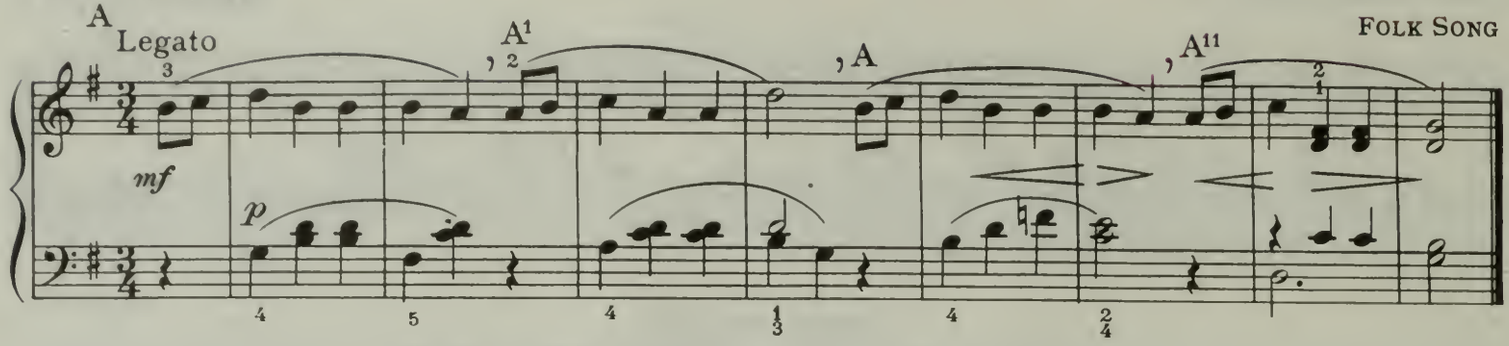
REPLACEMENT

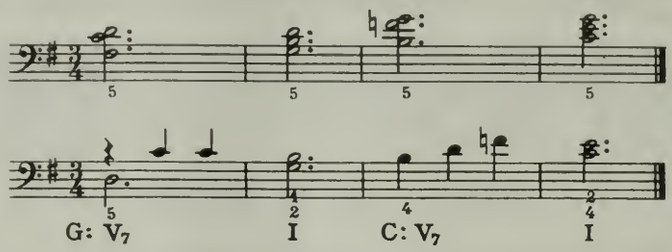


EXTENSION

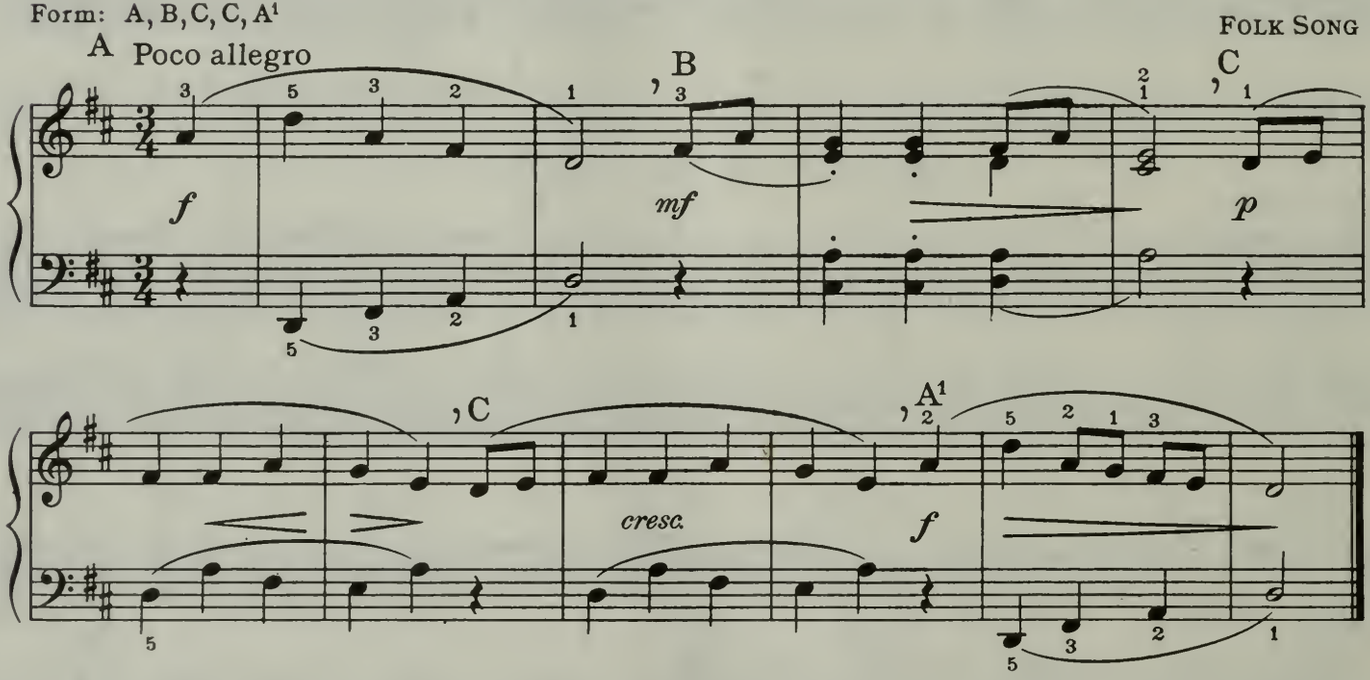


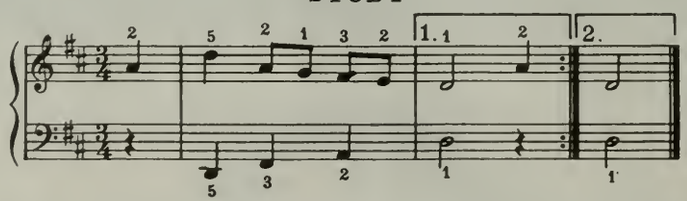
No32. SCARLET POPPIES

Form: A, A¹, A, A¹¹

FIGURED CHORDS

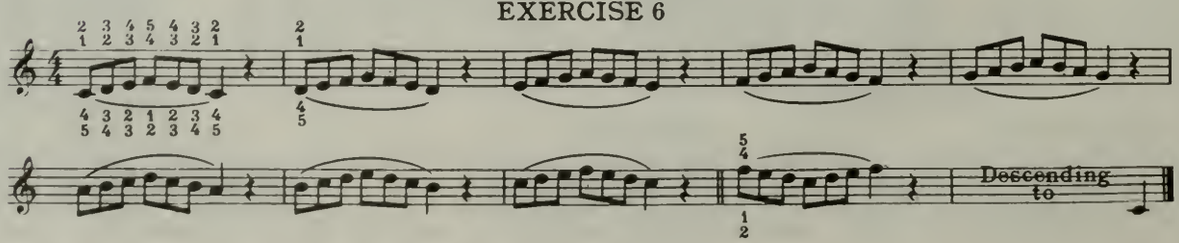


No33. OH, BRIGHT EVENING STAR

Form: A, B, C, C, A¹

STUDY

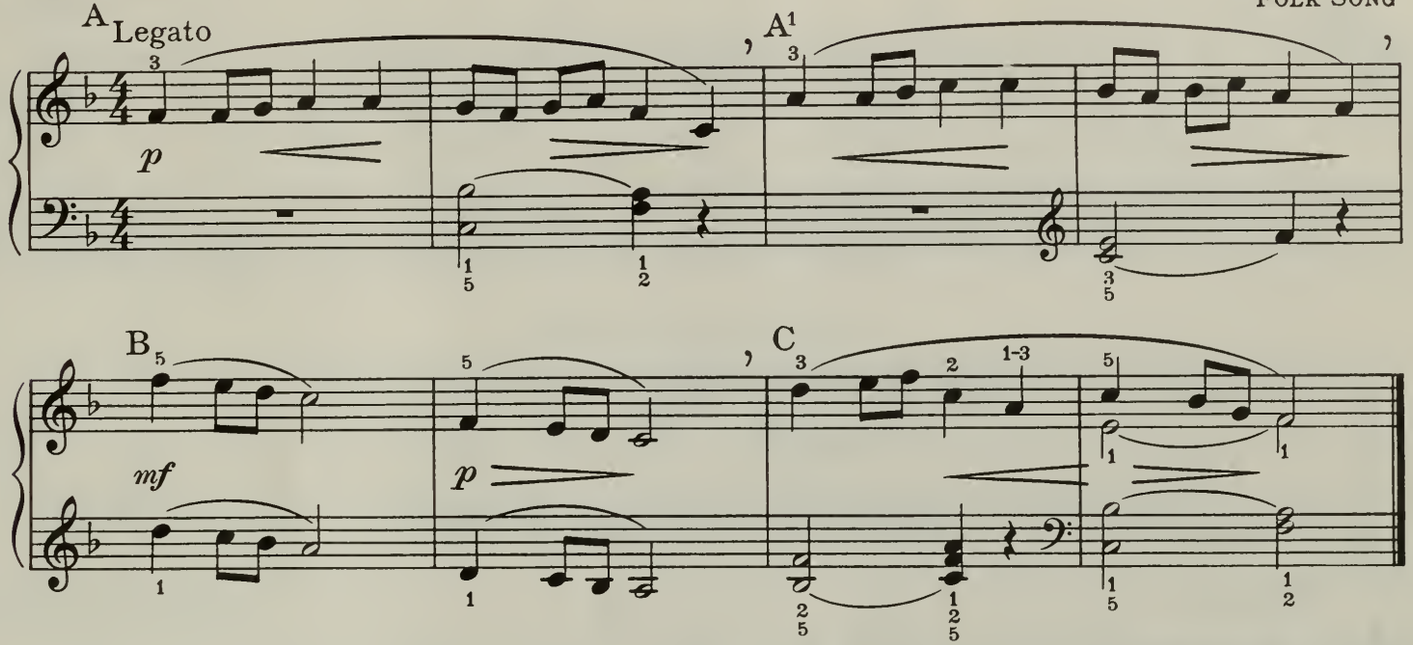


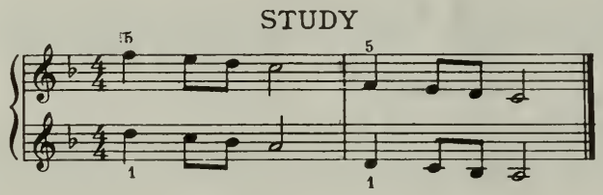
EXERCISE 6



No. 34. SOME ONE GAVE ME A FLOWER

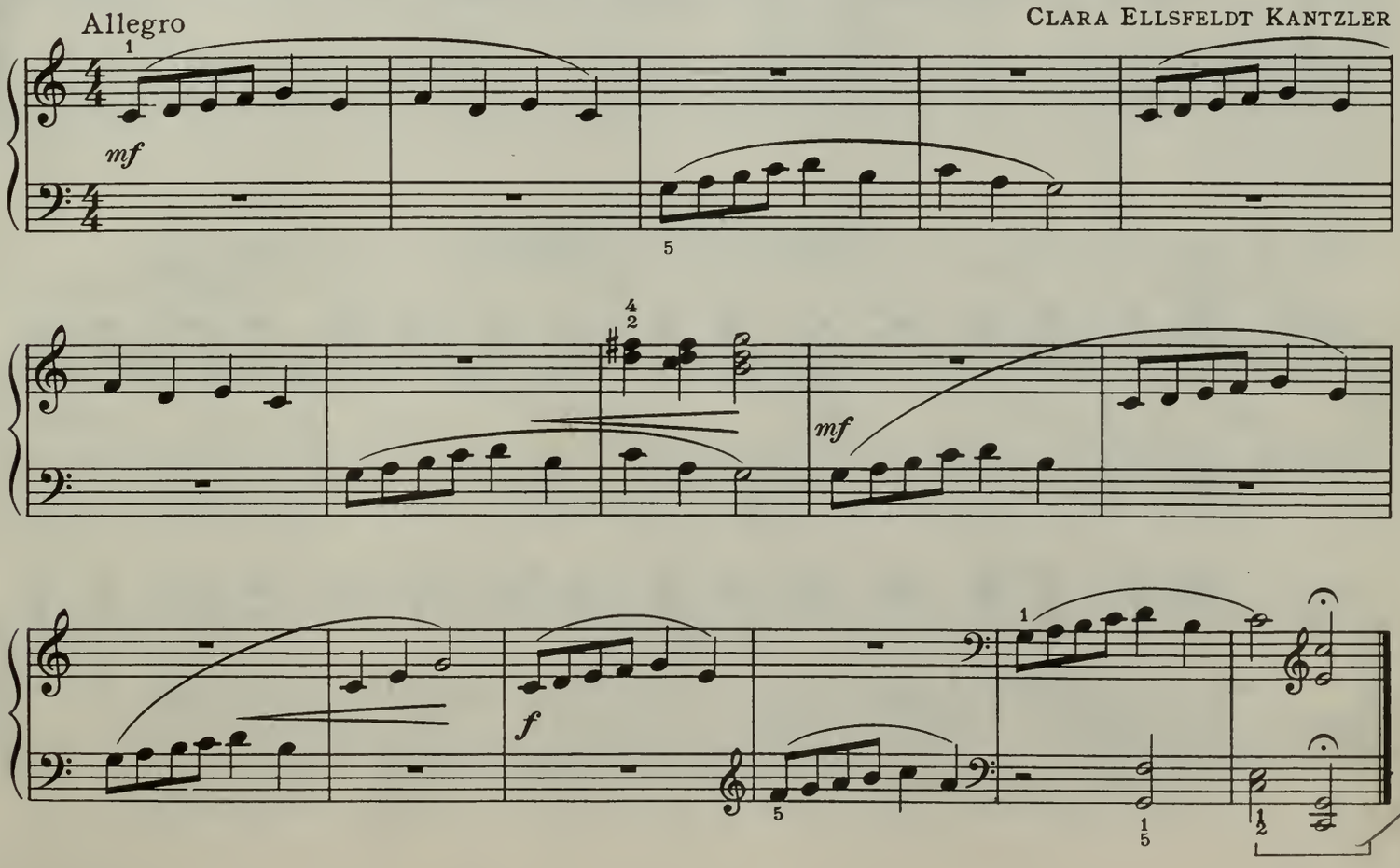
Form: A, A¹, B, C

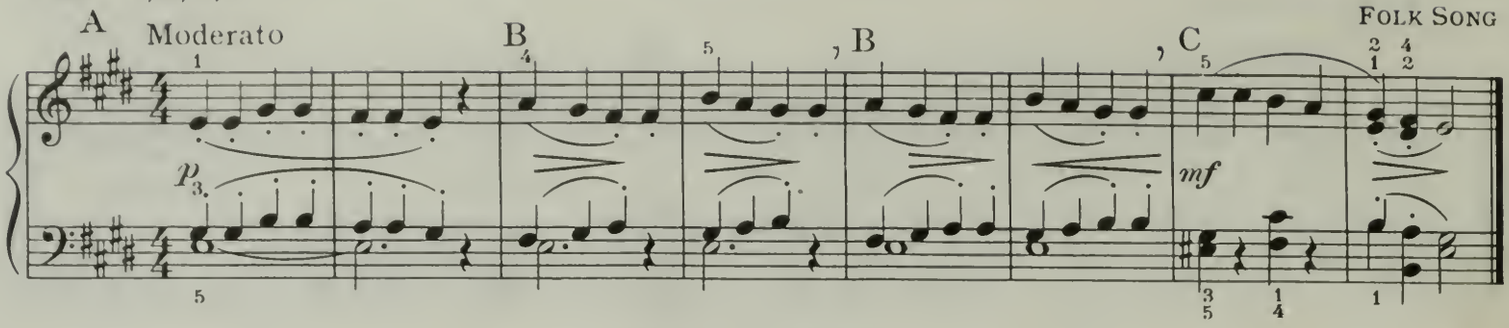
FOLK SONG

STUDY

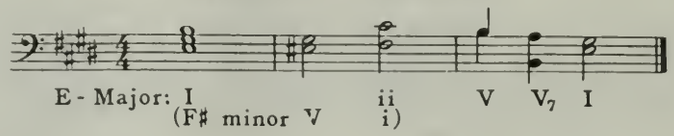


No. 35. MELODY IN C MAJOR

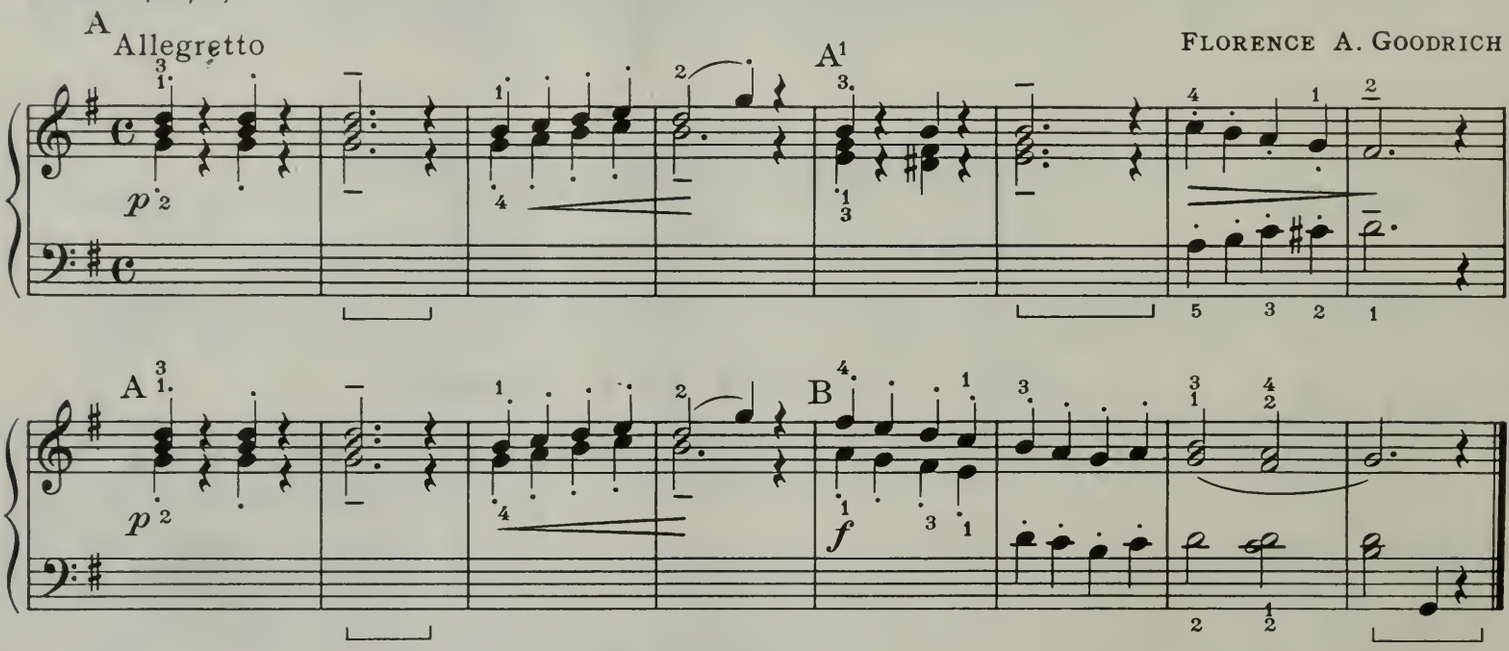
Form: This entire piece is made up of one rhythmic figure, which appears in the first two measures. This figure occurs over and over again in different parts of the scale. Sometimes only a portion of the figure is used.

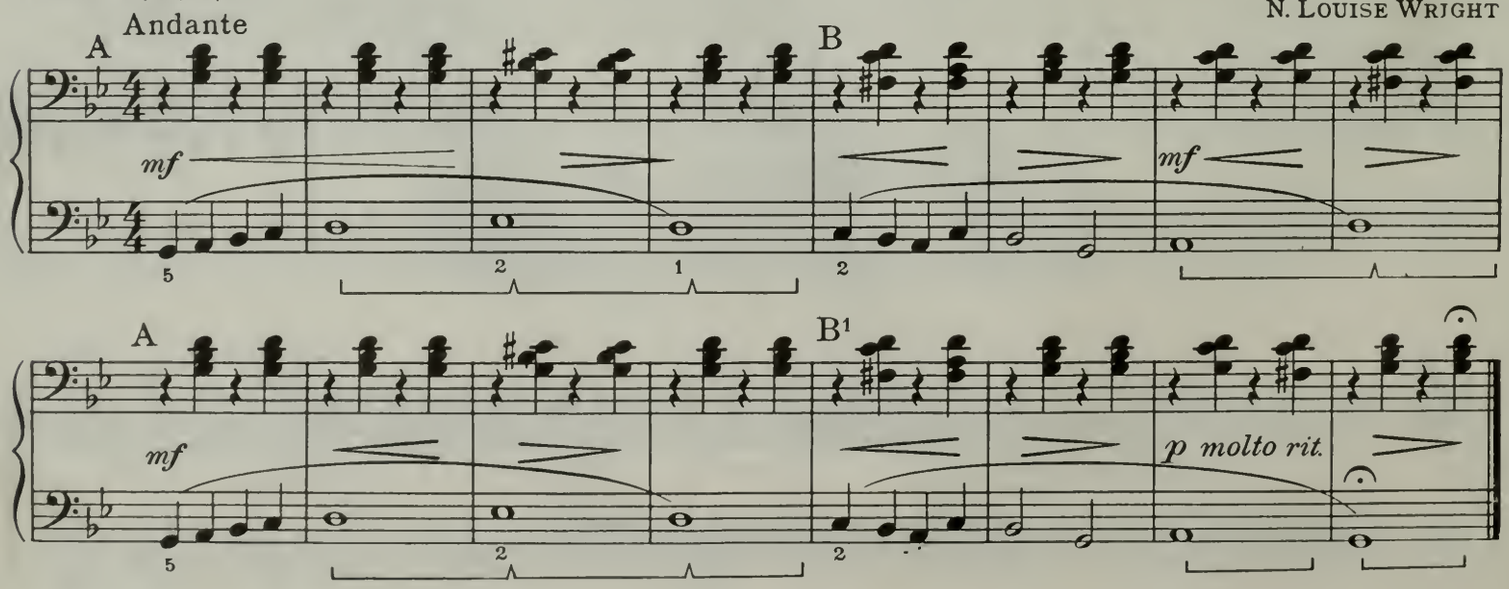
CLARA ELLSFELDT KANTZLER

No. 36. HYMN

Form: A, B, B, C

HARMONIC ANALYSIS



No. 37. LAUGHING FAIRY

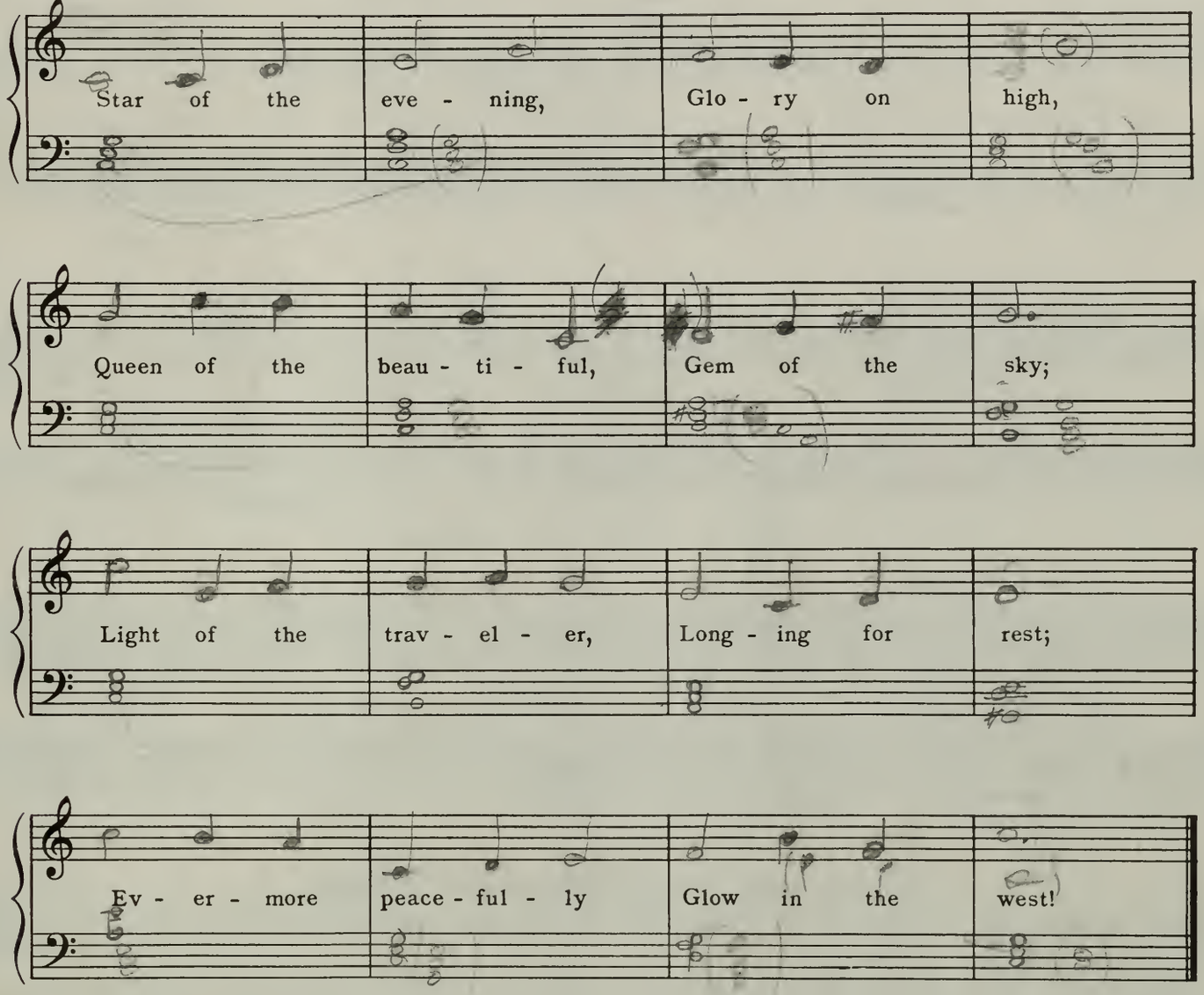
Form: A, A¹, A, B

No. 38. THE CELLO

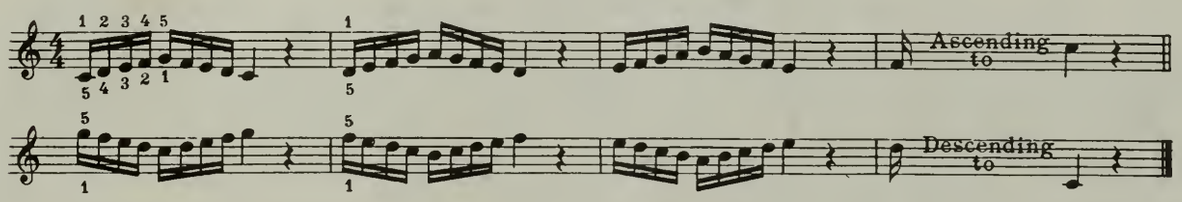
Form: A, B, A, B¹

No39. STAR OF THE EVENING

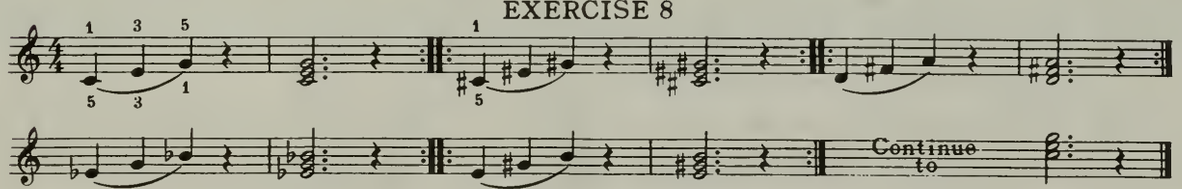
(Creative Study)

Form: ----------

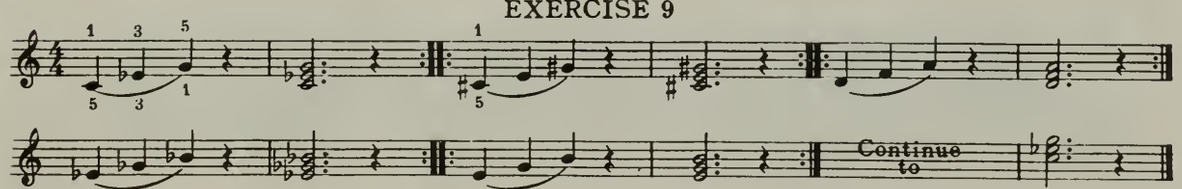
An original composition


Star of the eve - ning, Glo - ry on high,
Queen of the beau - ti - ful, Gem of the sky;
Light of the trav - el - er, Long - ing for rest;
Ev - er - more peace - ful - ly Glow in the west!

EXERCISE 7

EXERCISE 8

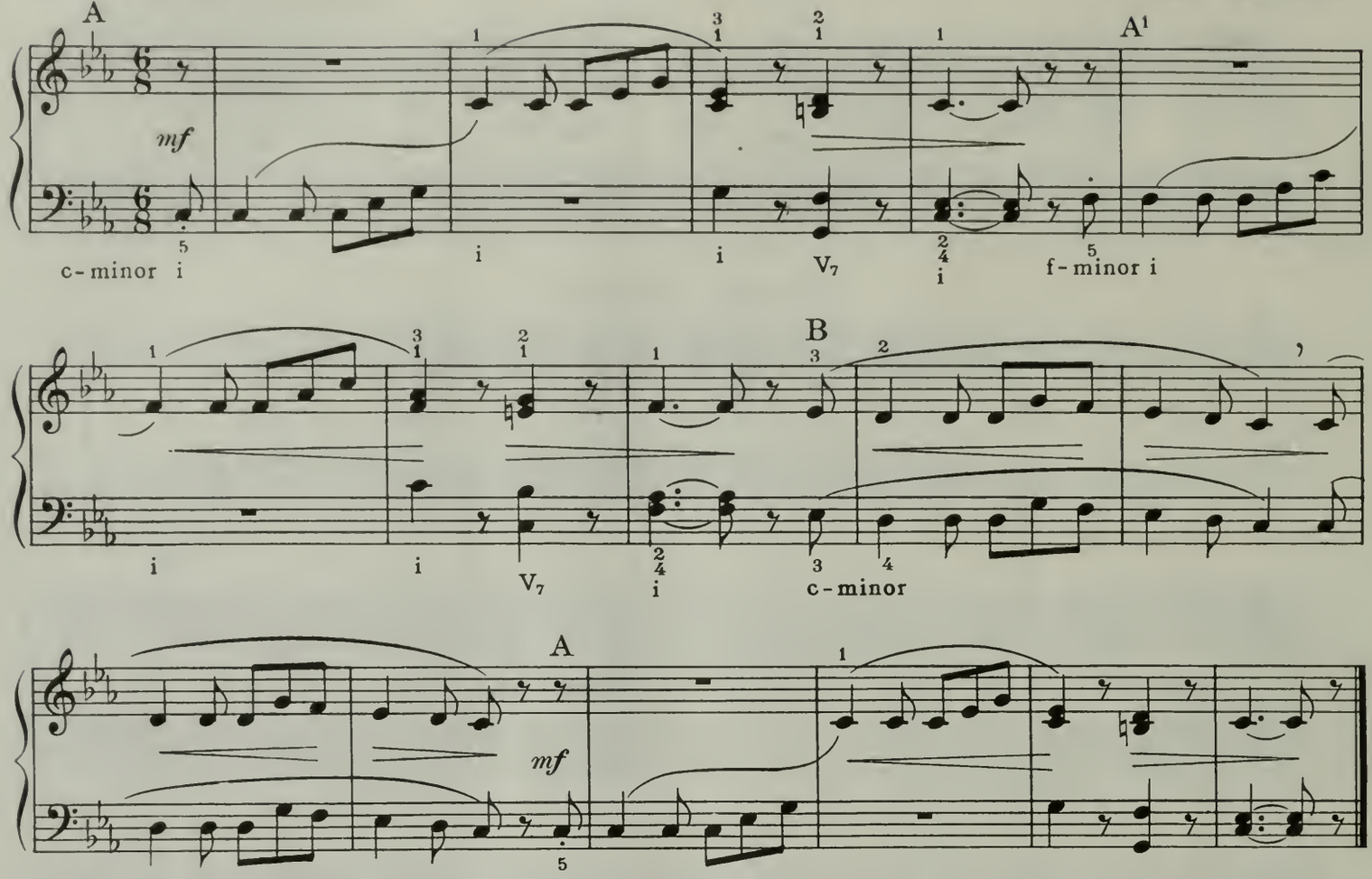


EXERCISE 9

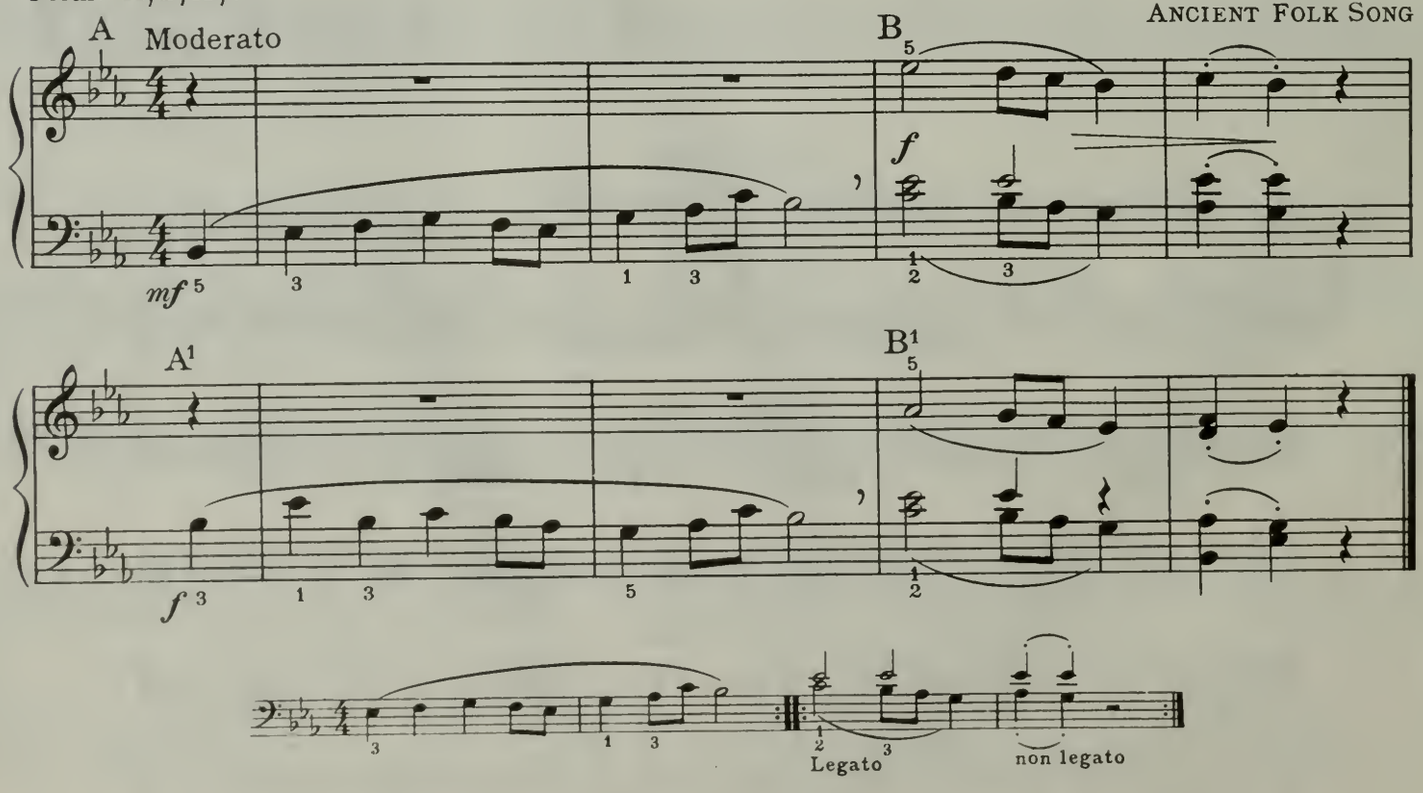


No. 40. HORNS

Form: A, A¹, B, A

N. Louise Wright

No. 41. FAIR IS THE SUMMER

Form: A, B, A¹, B¹

Ancient Folk Song

No. 42. RONDINO

Form: I — G major, A, B, A, B¹
II — D major, A, B,
III-G major, A, B¹ (repetition of second half of Part I)

JAMES H. ROGERS

I - A

Rather lively

mf

legato

B

A

B¹

II-A

p

mf

il basso marcato

B

III - A

rit.

mf a tempo

B¹

p

STACCATO EXERCISE

Each hand alone, then hands together.

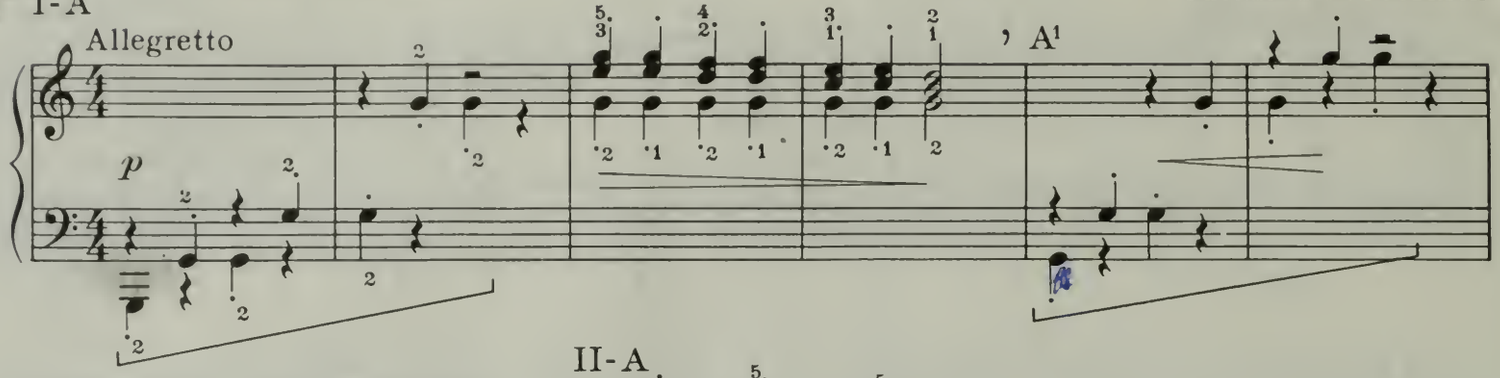
No. 43. GRASSHOPPERS' DANCE

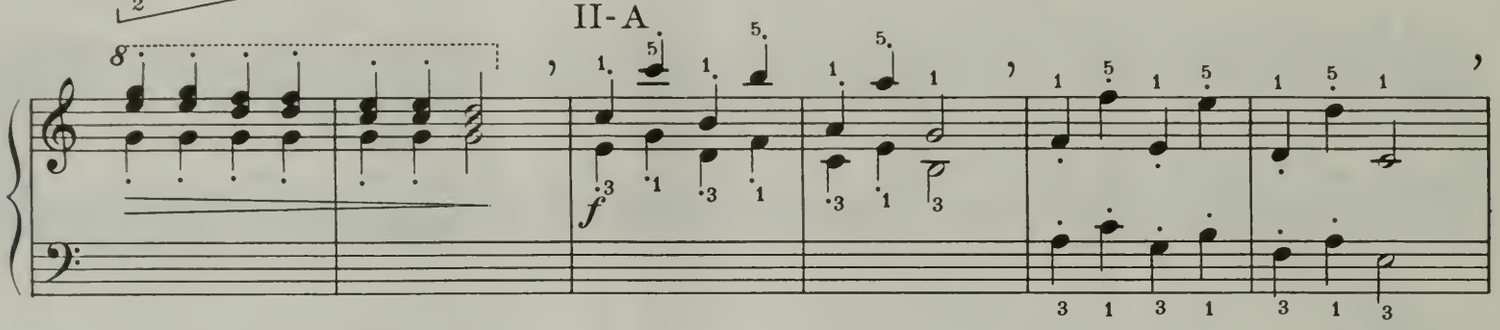
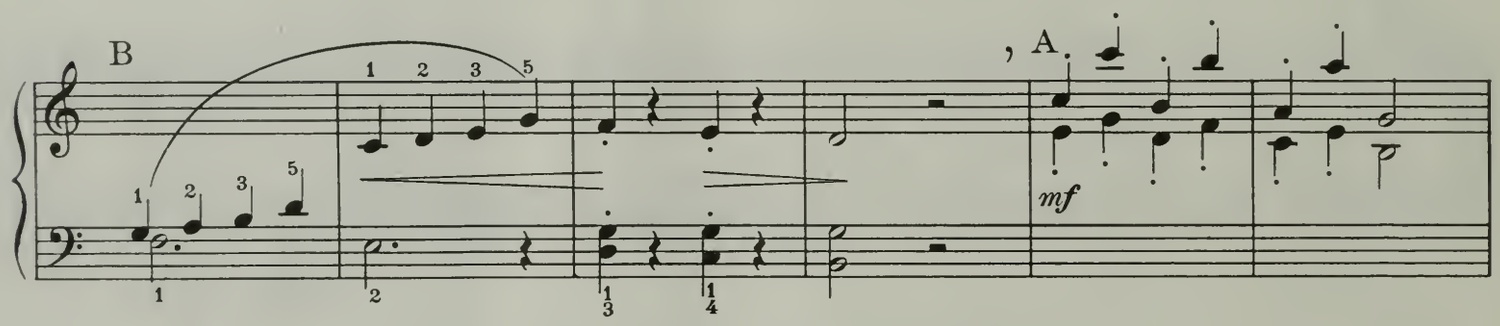
Form: I A, A¹, (8 measures)
II A, B, A, B¹ (16 measures)

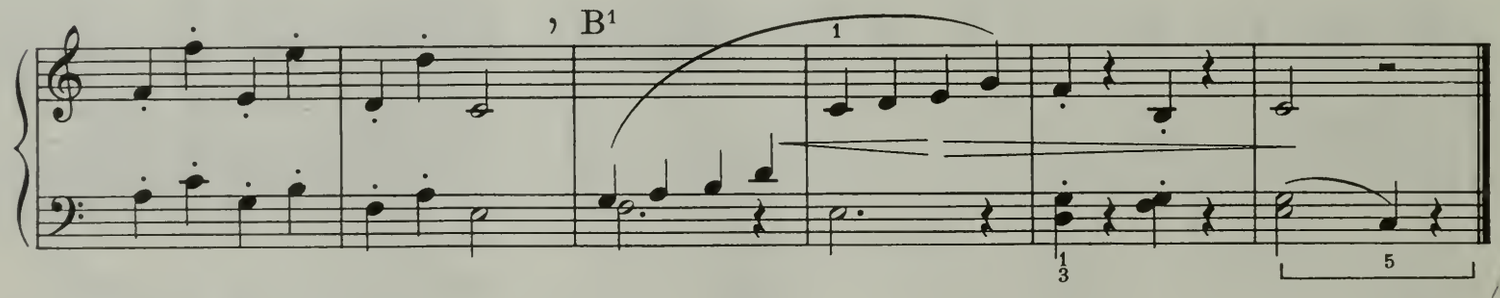
FLORENCE A. GOODRICH

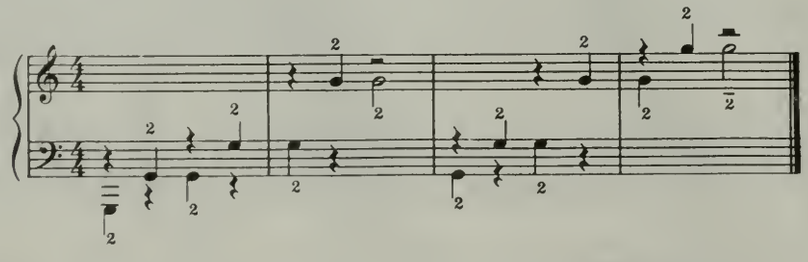
I-A

Allegretto



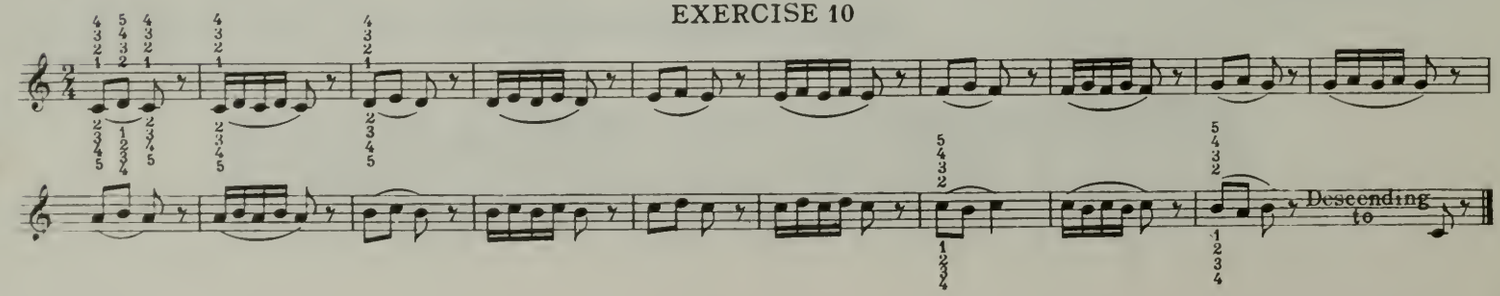
II-A







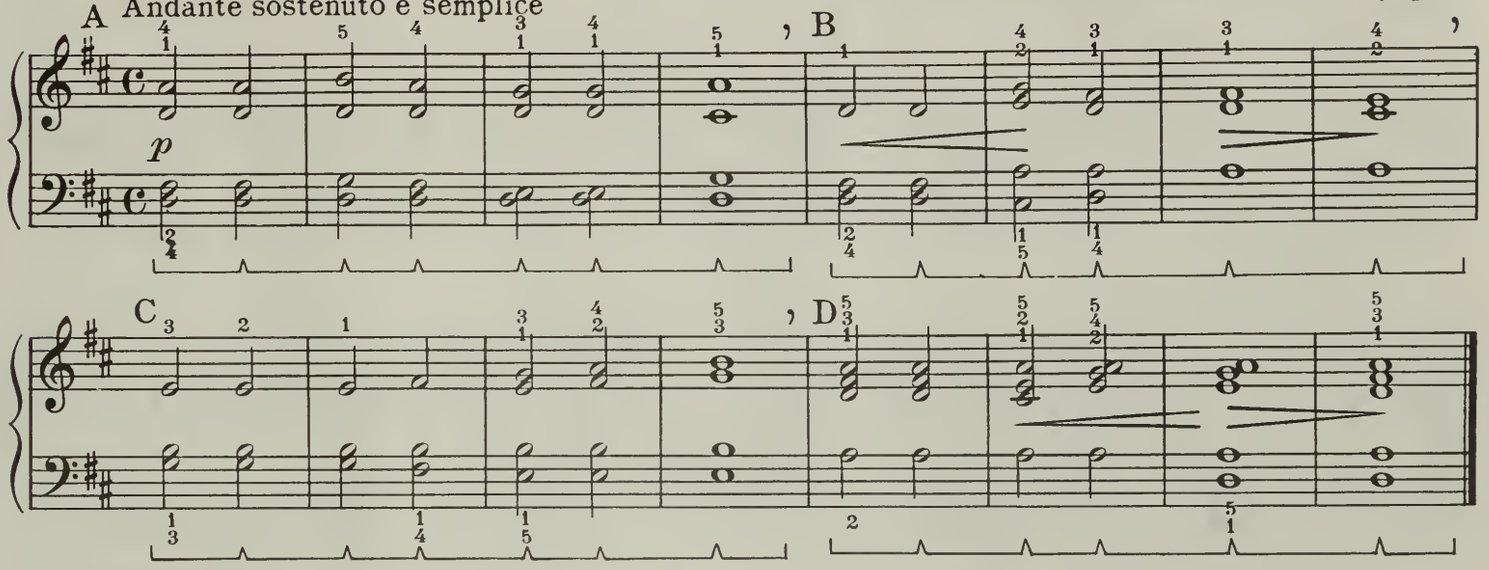
Practice each hand alone in Part II-A.

EXERCISE 10



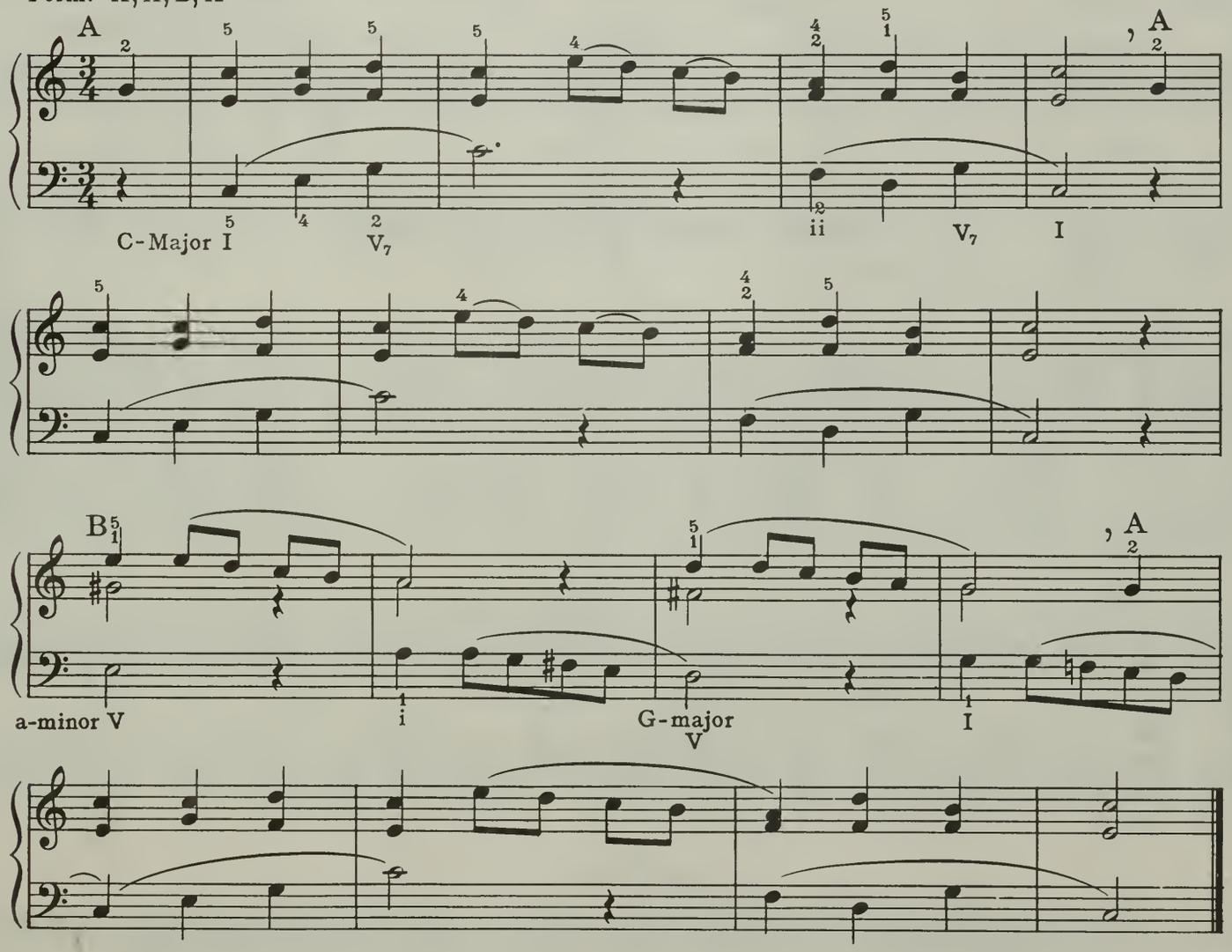
№44. IN CHURCH

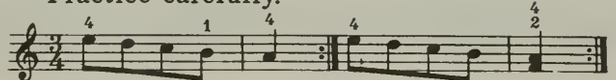
Form: A, B, C, D

From REINECKE, Op.107*

* By permission of Fr. Kistner and C. F. W. Siegel, Leipzig.

№45. DANCING SONG

Form: A, A, B, A

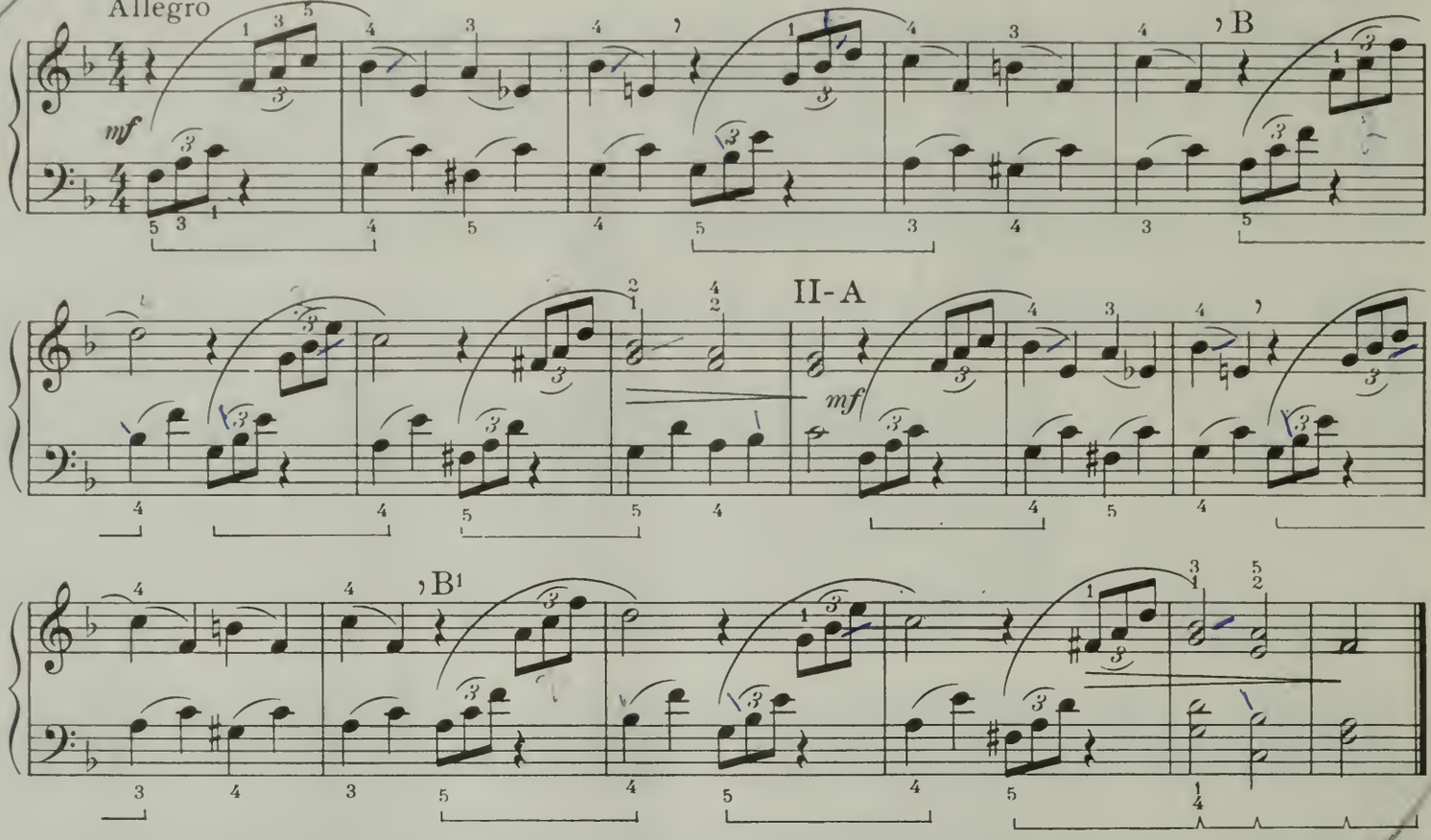
FOLK SONG

Practice carefully.



No. 46. THE SKATING RINK

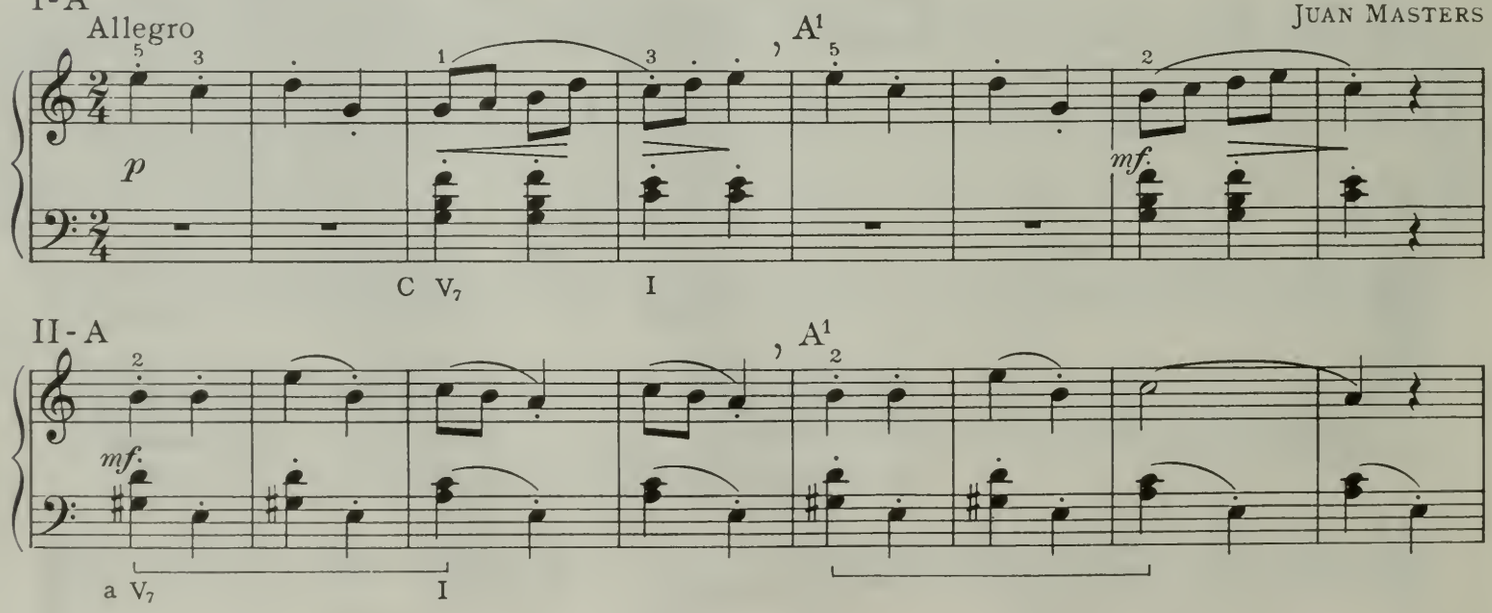
Form: I-A, B
II-A, B¹
The entire piece is developed from one motive, the first two measures of I-A

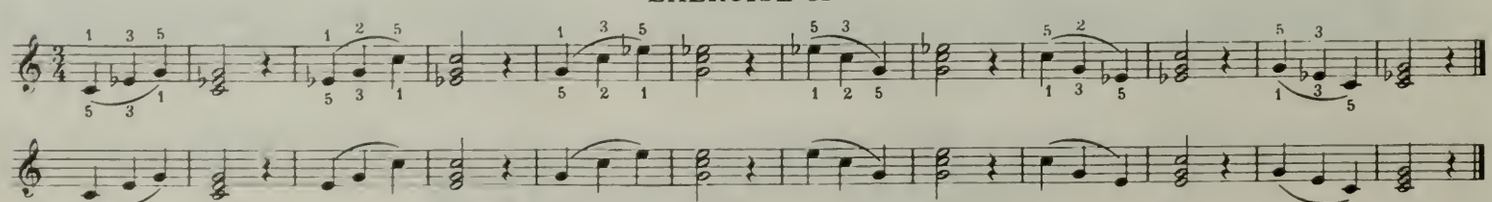
I-A

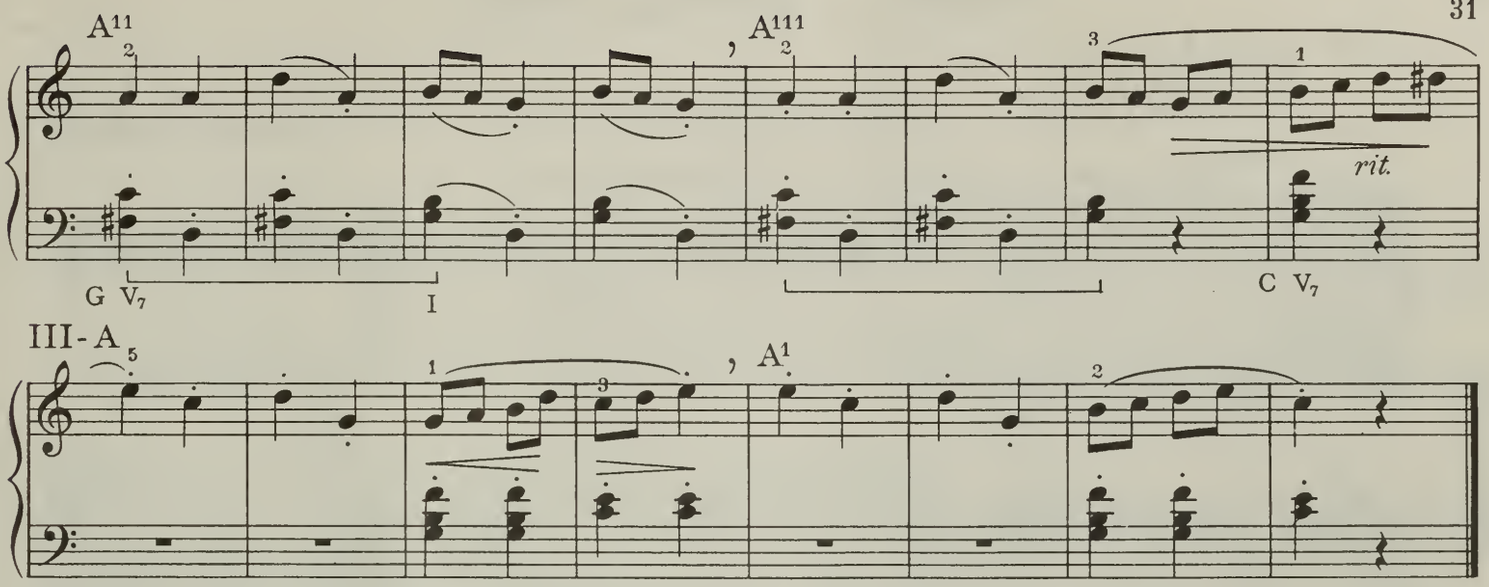
N. LOUISE WRIGHT

No. 47. THE HALL CLOCK

Form: I-A, A¹
II (new theme) A, A¹, A¹¹, A¹¹¹
III (first theme) A, A¹

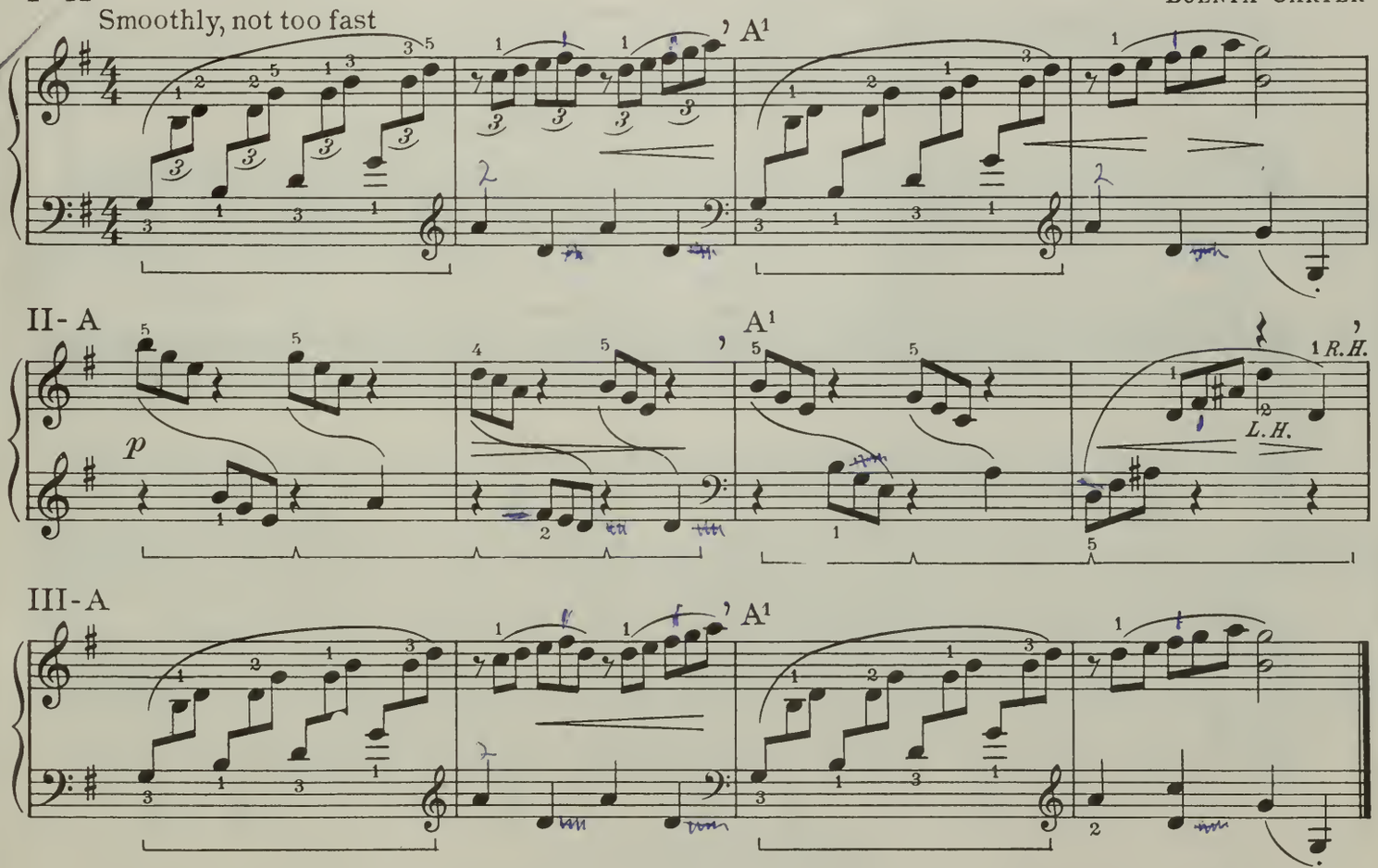
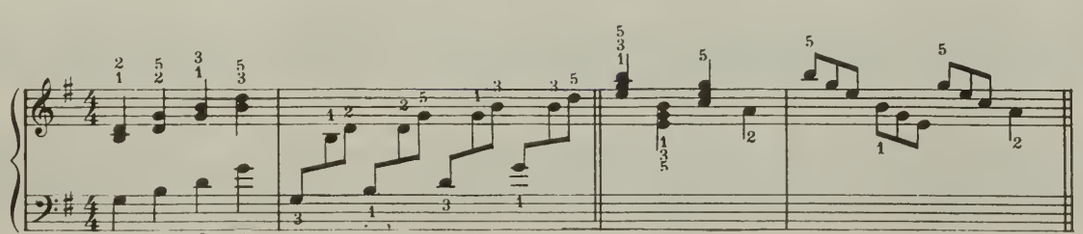
I-A

JUAN MASTERS

EXERCISE 11



Continue chromatically through all keys.

№48. THE BROOK

Three-part Form: I— A, A1
II— A, A1
III-A, A1

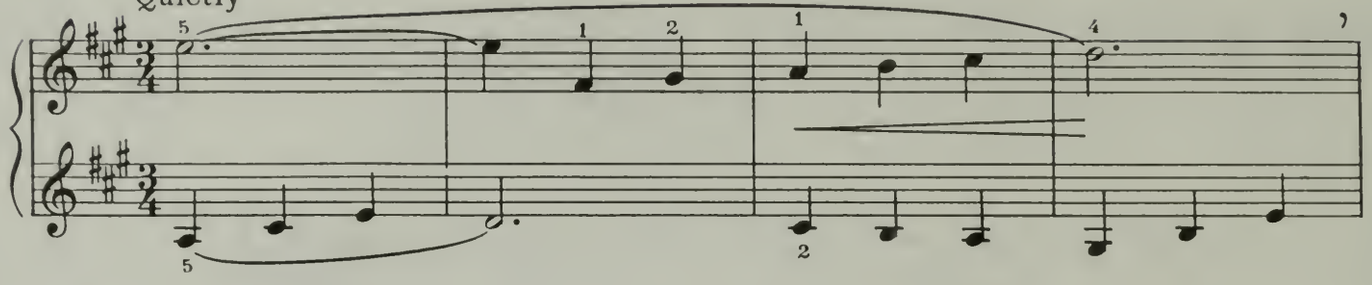
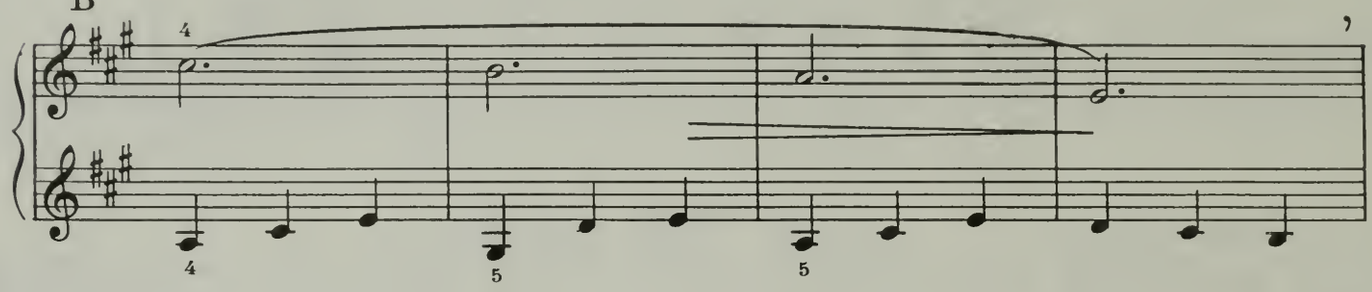
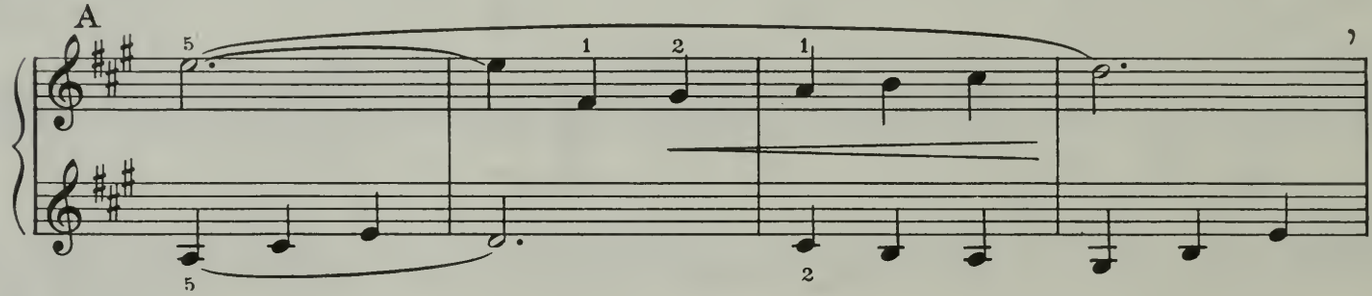
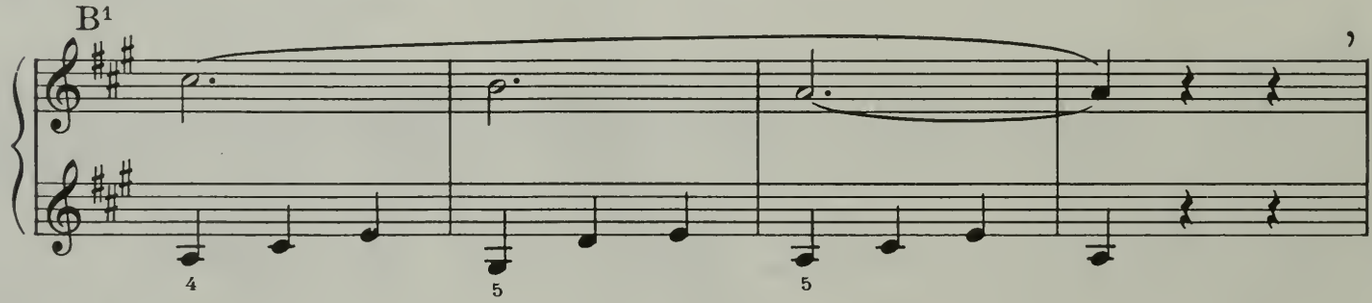
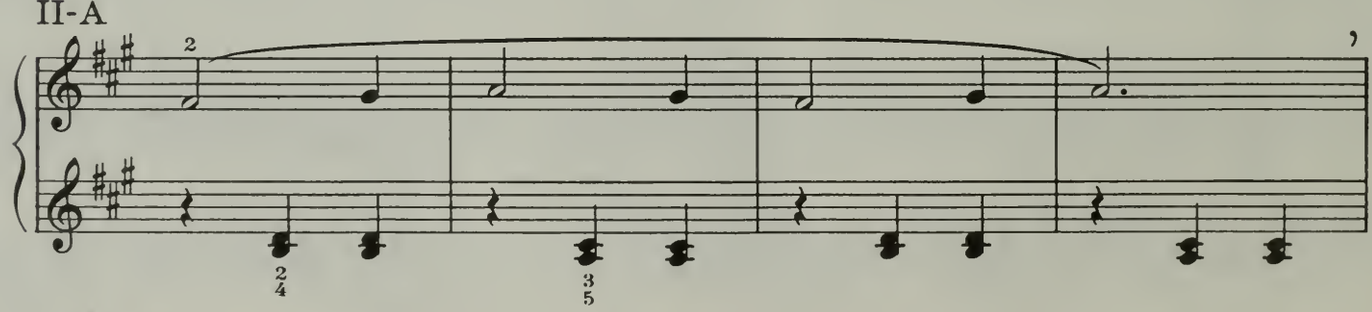
BUENTA CARTER

Practise other chord groups similarly

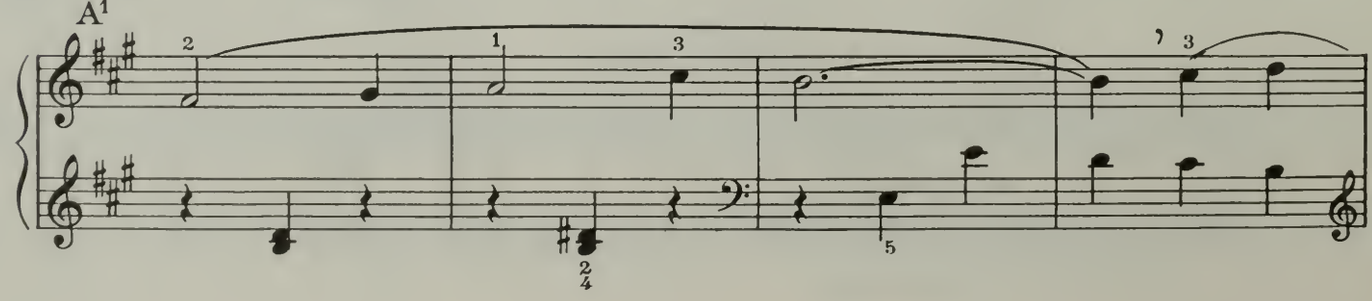
№49. A LITTLE SONG

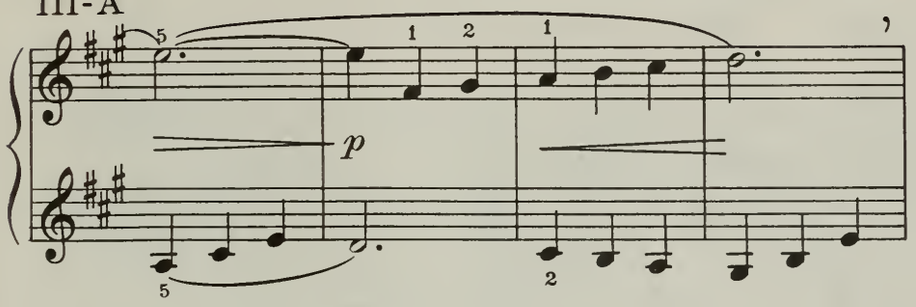
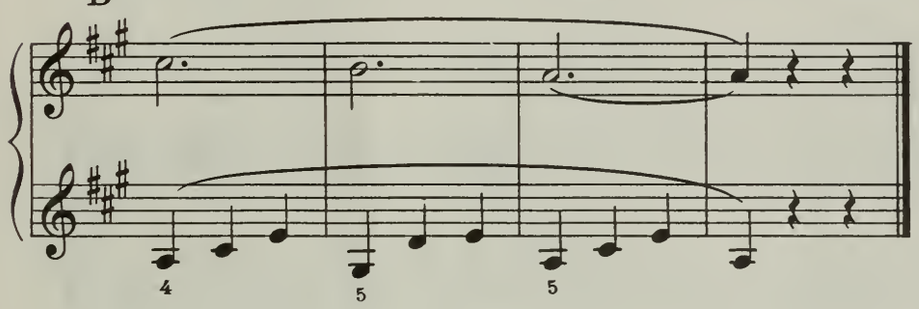
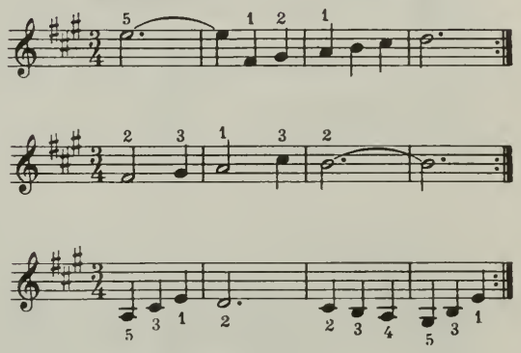
Form: I- A, B, A, B¹
II (new theme) A, A¹
III (first theme) A, B¹

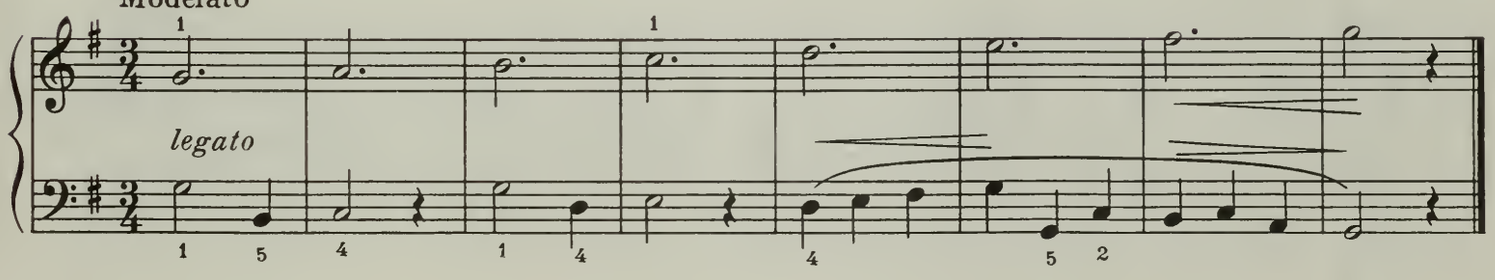
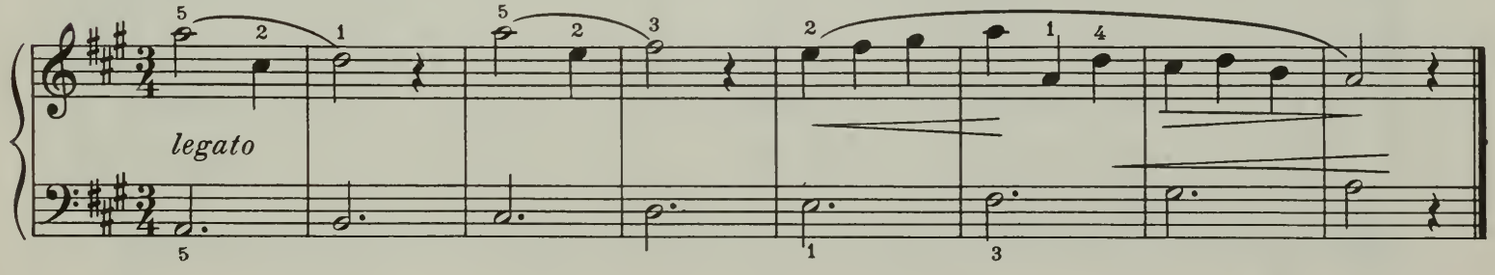
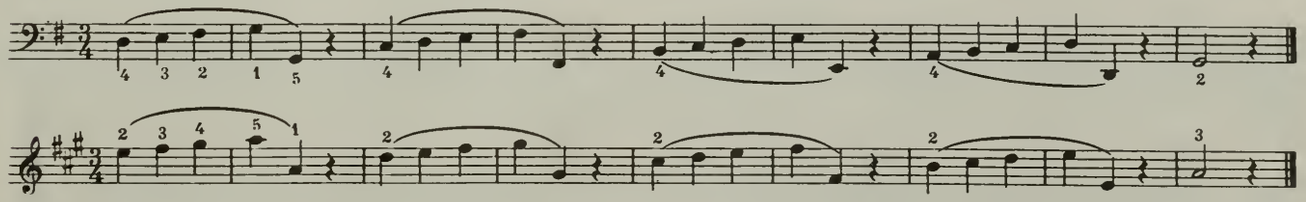
JAMES H. ROGERS

I-A

Quietly

B

A

B¹

II-A

A¹



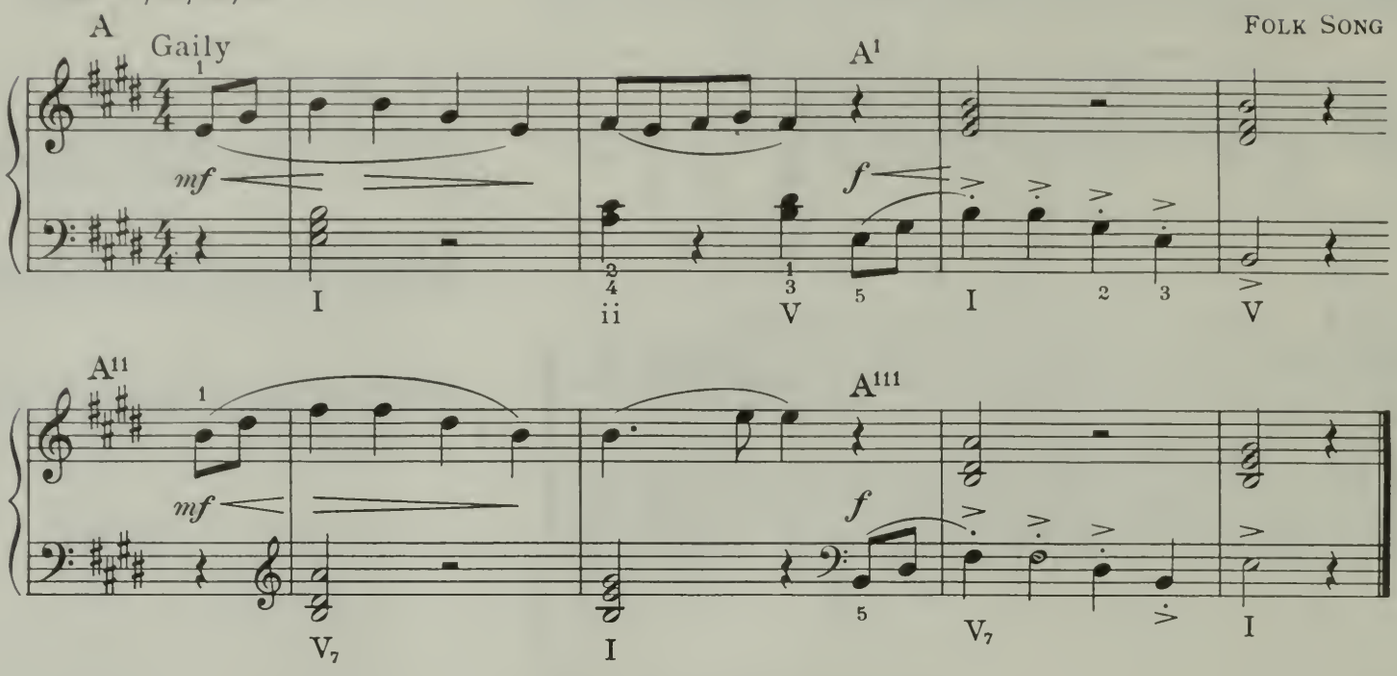
III-A

B¹

FINGERING PROBLEMS

№50. FIRST DUETTO

Moderato

OCTAVE SKIP STUDIES

№51. A CONVERSATION

BETTY, quietly = legato. JIMMIE, abruptly=staccato.

Form: A, A¹, A¹¹, A¹¹¹

FOLK SONG

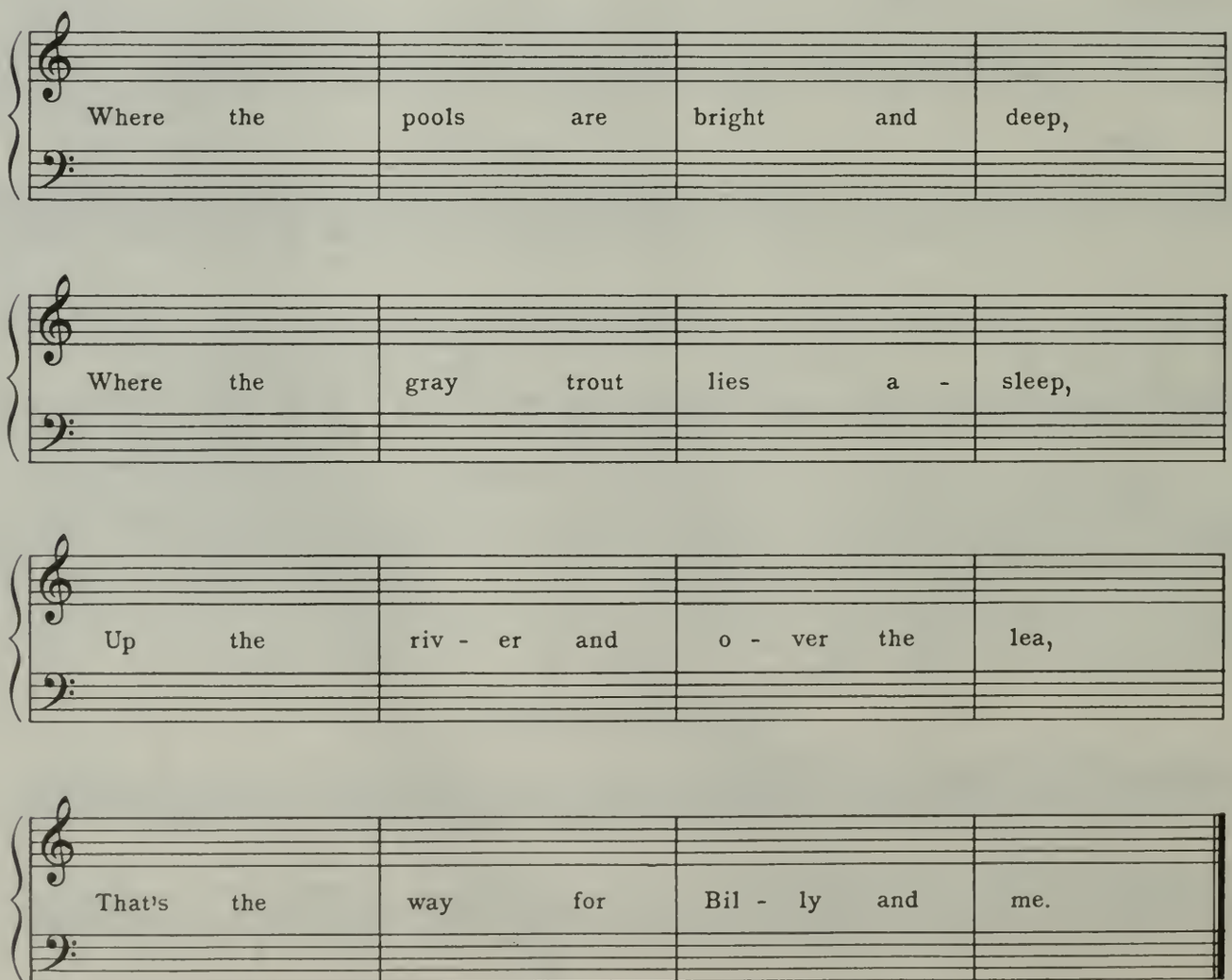


№52. A BOY'S SONG

(Creative Study)

Form: ----------

Music by----------

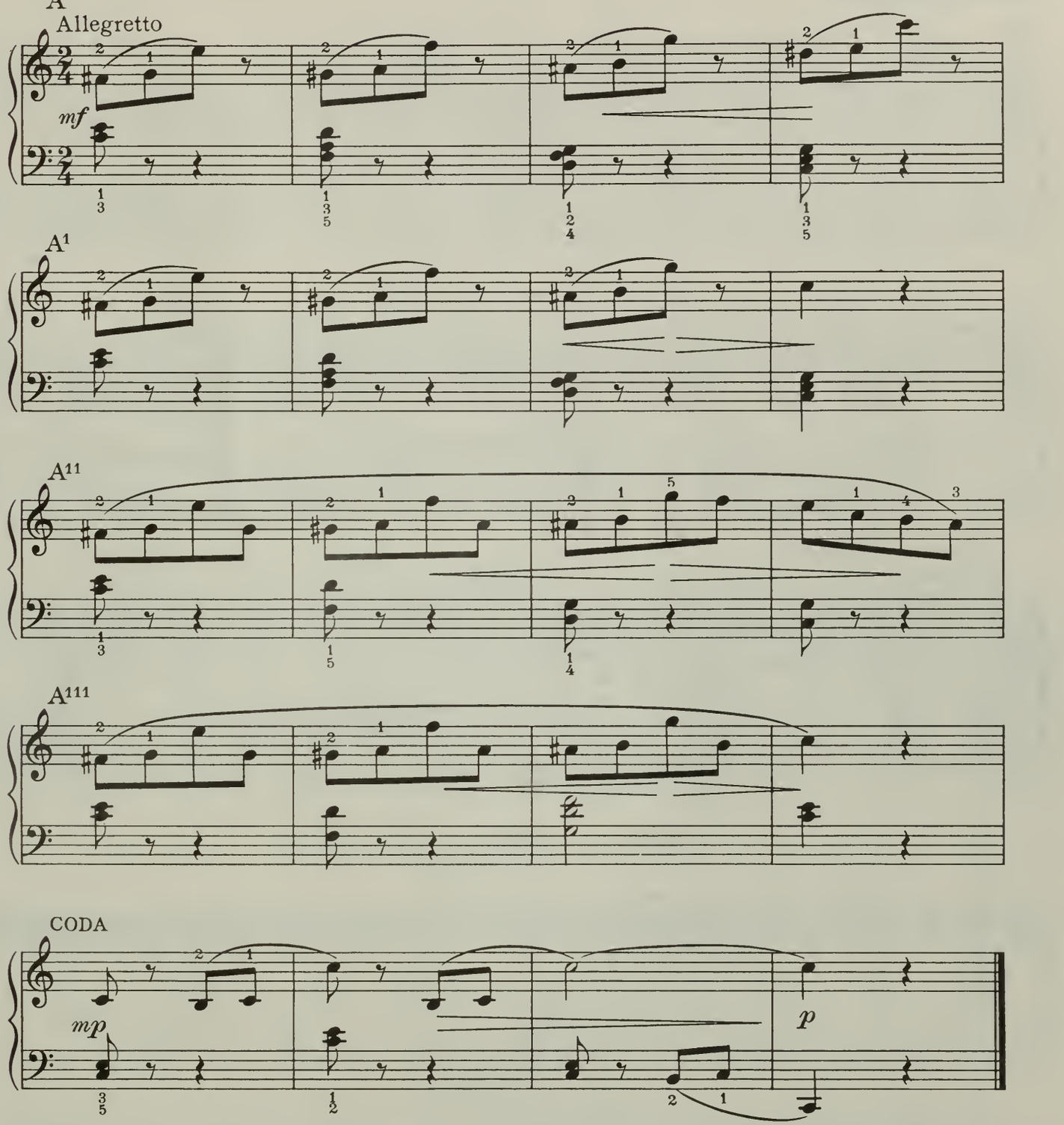

Where the pools are bright and deep,
Where the gray trout lies a - sleep,
Up the riv - er and o - ver the lea,
That's the way for Bil - ly and me.

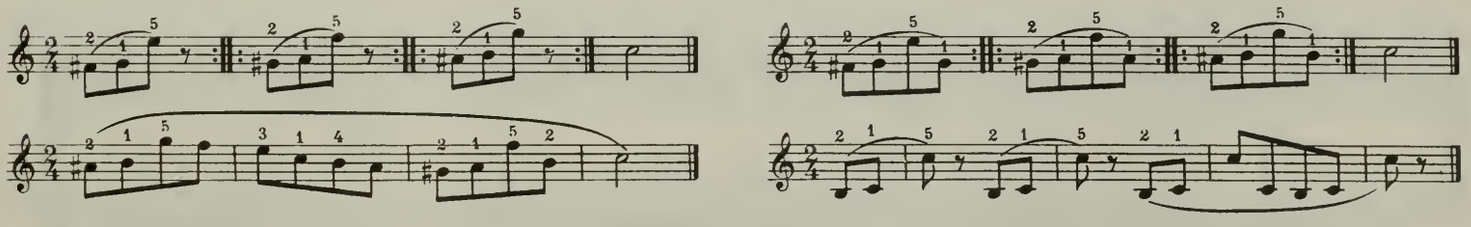
№53. BOB WHITE IS CALLING

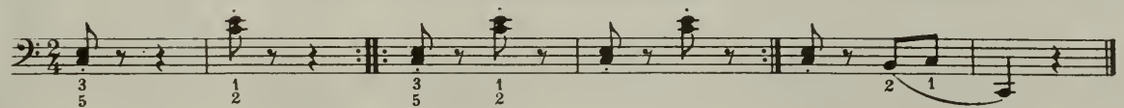
(Etude)

Form: A, A¹, A¹¹, A¹¹¹, Coda

MATHILDA BILBRO



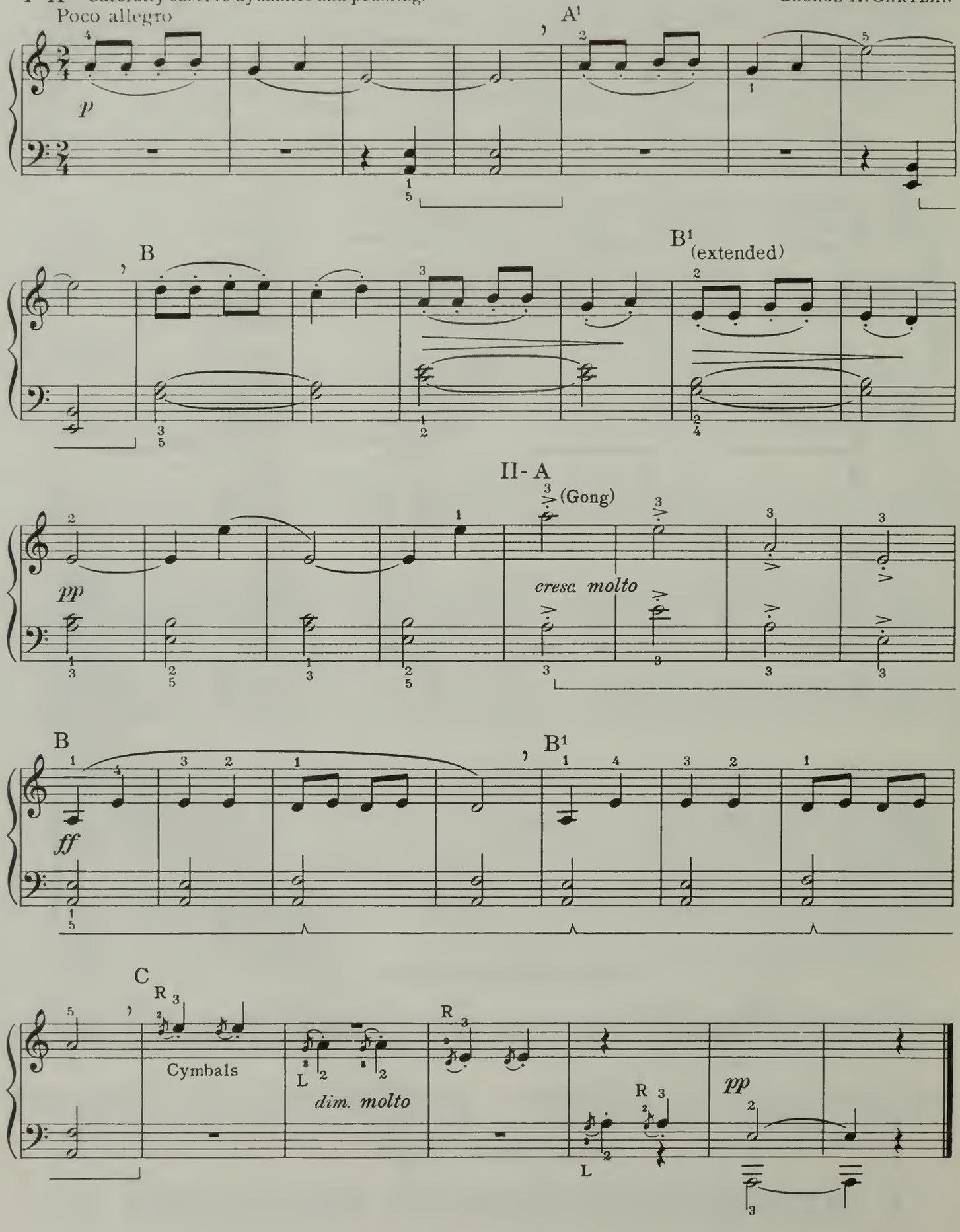
FINGER CROSSING STUDIES

STUDY IN CHORD SKIPS



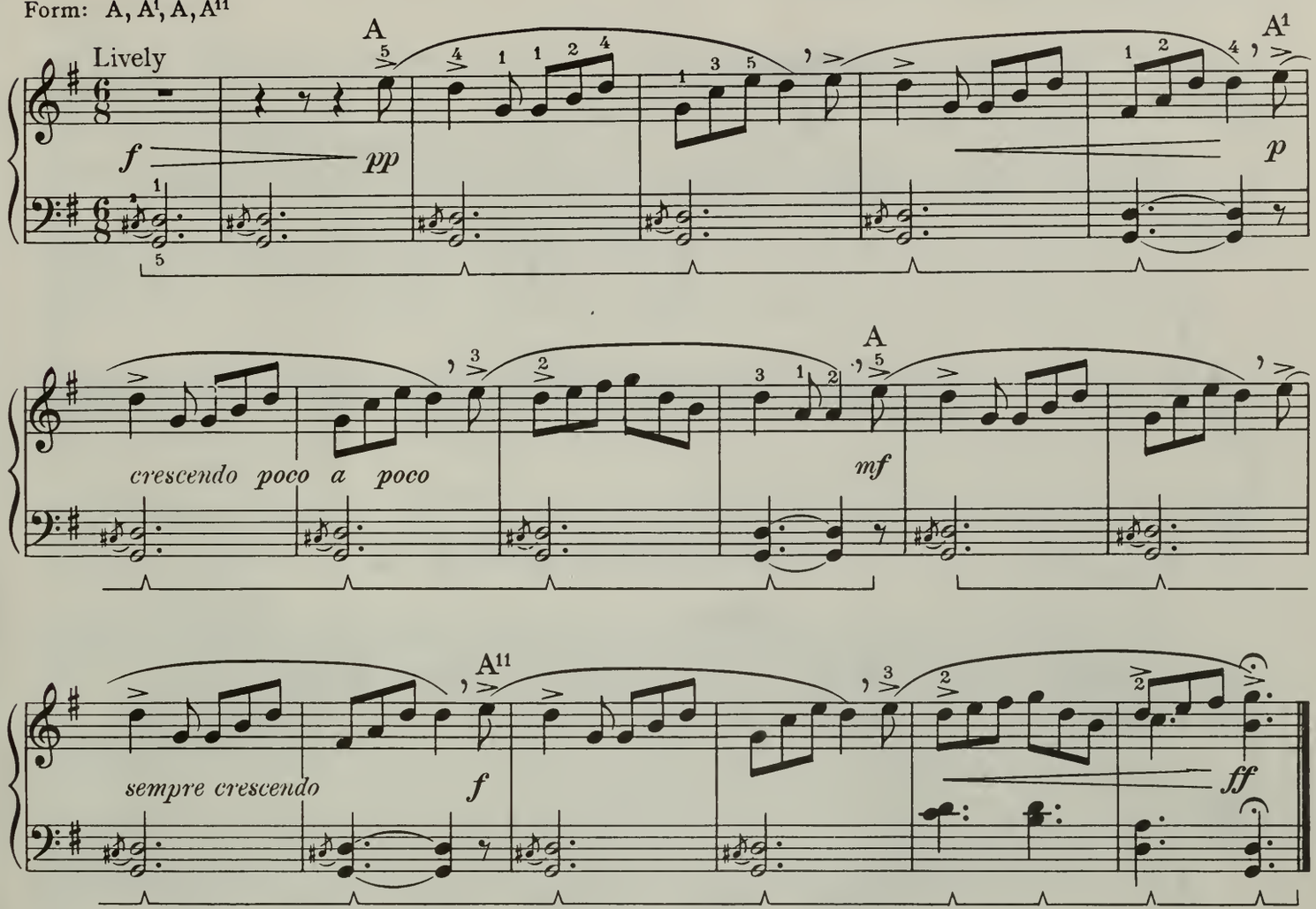
№54. IN A CHINESE THEATER

Form: I- A, A¹, B, B¹
II- A, B, B¹, C

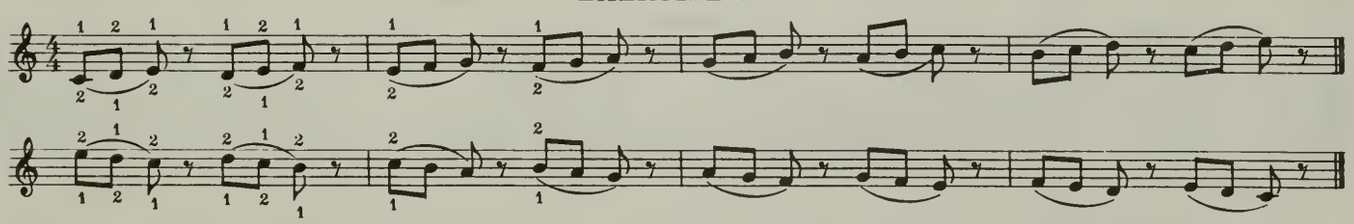
I- A Carefully observe dynamics and pedaling.

GEORGE A. GARTLAN

№55. A BIT OF KILKENNY

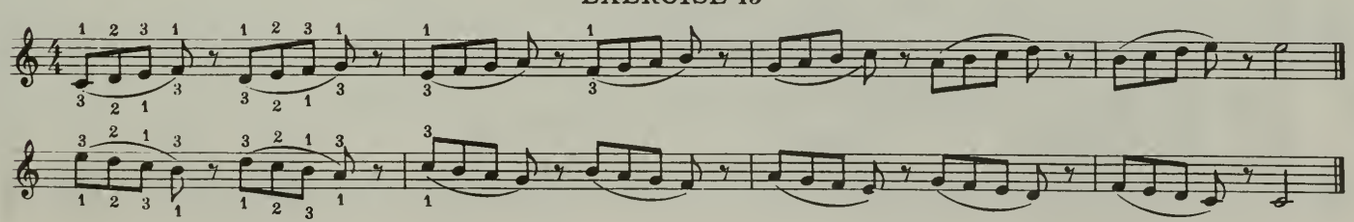
From a Folktune

Form: A, A¹, A, A¹¹

SCALE PREPARATORY EXERCISES

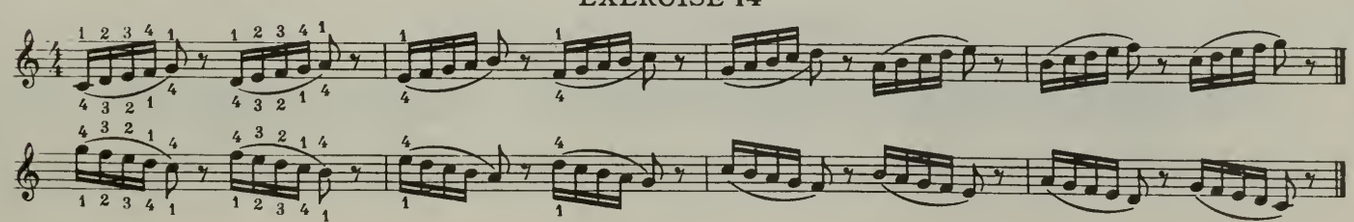
EXERCISE 12



EXERCISE 13



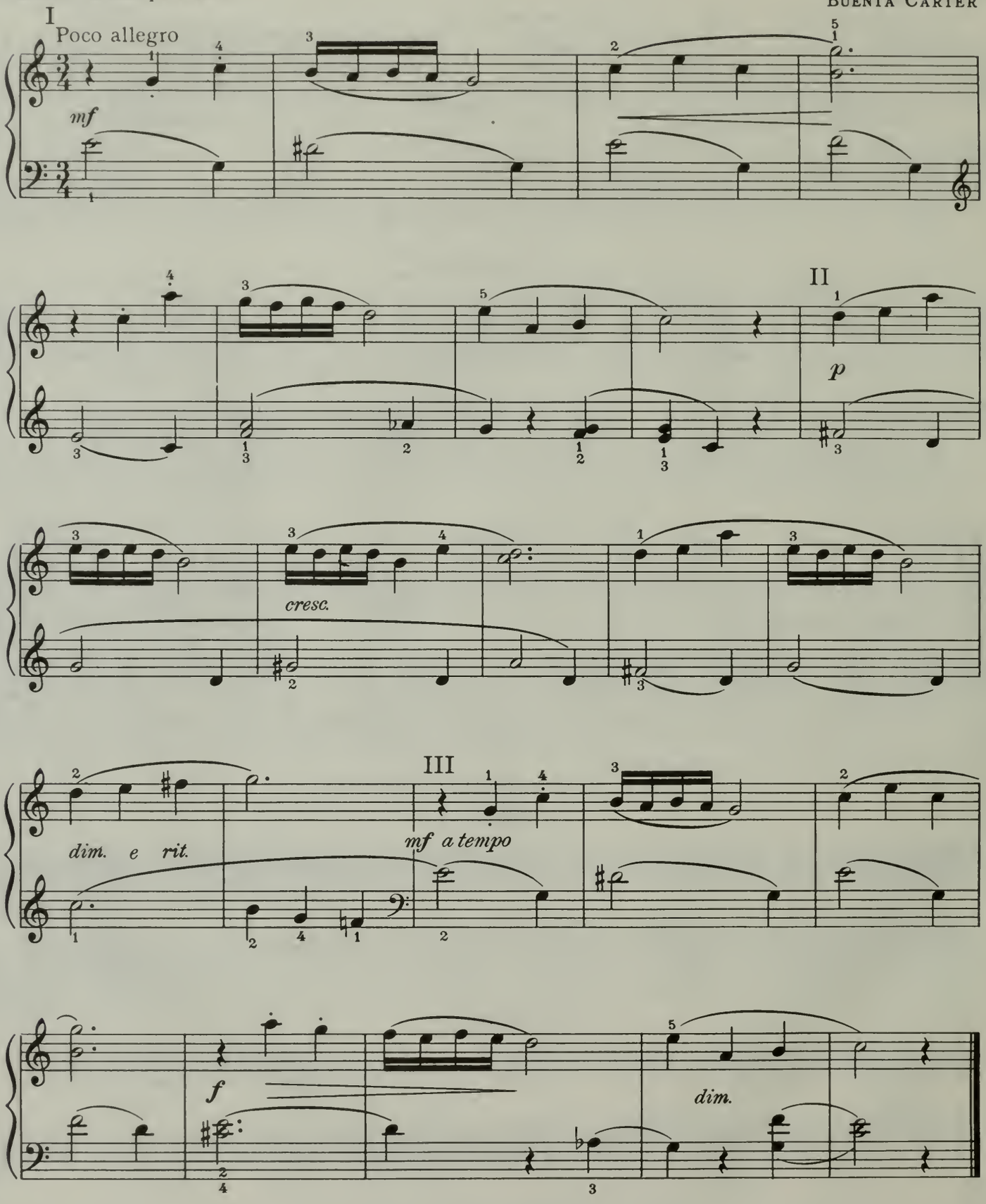
EXERCISE 14



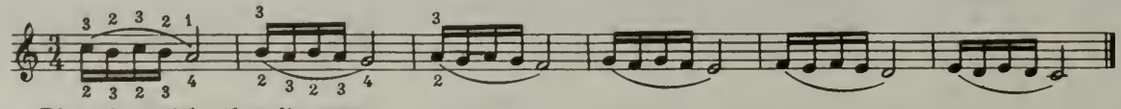
№56. SONG OF THE BIRD

Form: Three-part Form

BUENTA CARTER



EXERCISE 15 (TRILL STUDY)

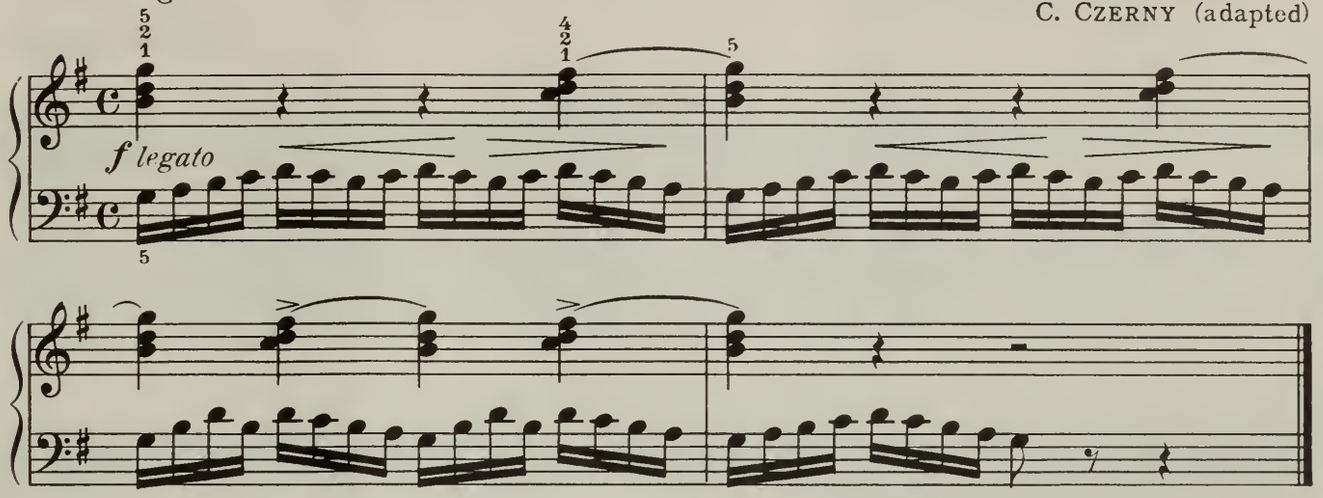


Play also with other fingers.

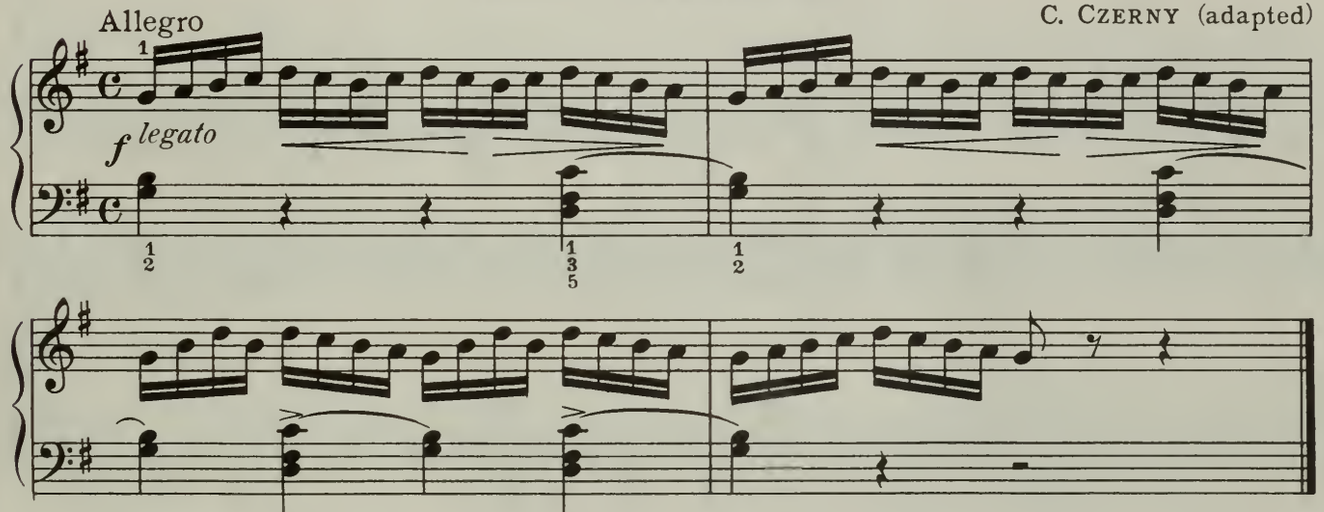
№57. ETUDE №1

(Carefully observe slurring in the chord progressions)

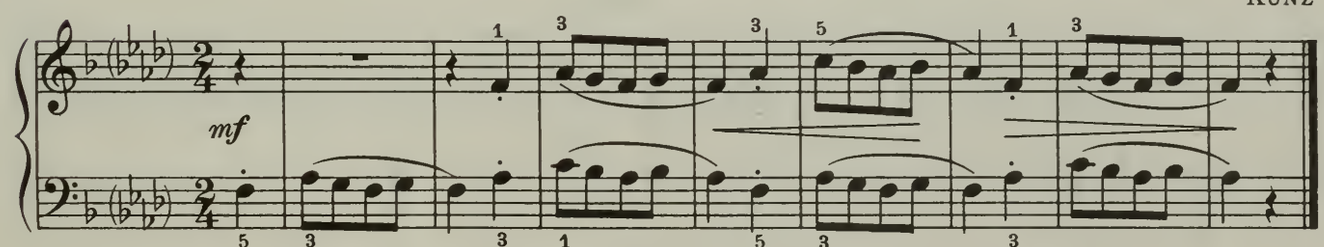
Allegro

C. CZERNY (adapted)

№58. ETUDE №2

Allegro

C. CZERNY (adapted)

№59. LITTLE CANON

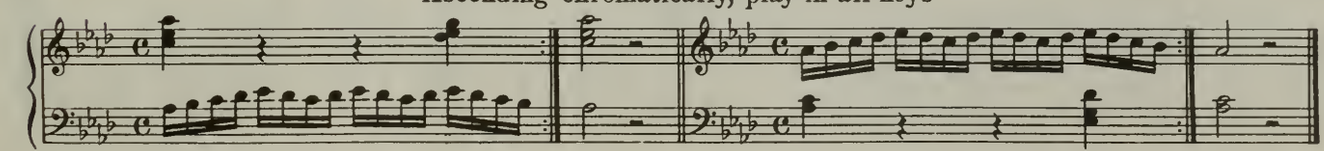
KUNZ



This study should be played both in F major and f minor. Transpose also to other keys.

STUDIES IN TRANSPOSITION

Ascending chromatically, play in all keys



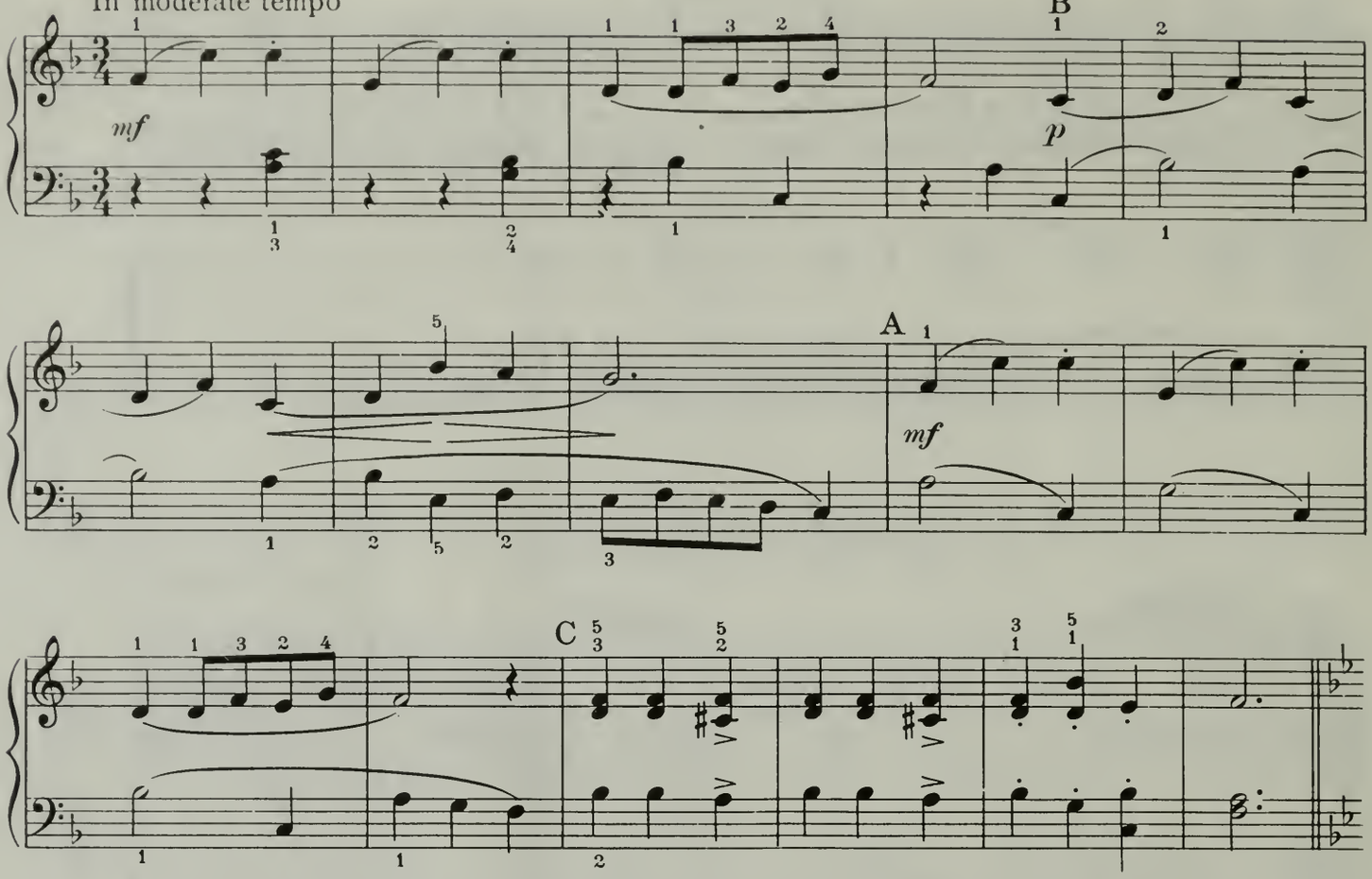
Form: I — F major, A, B, A, C
II — B-flat major, A, B
III — F major, A, C (repetition of second half of Part I)

No. 60. MINUET

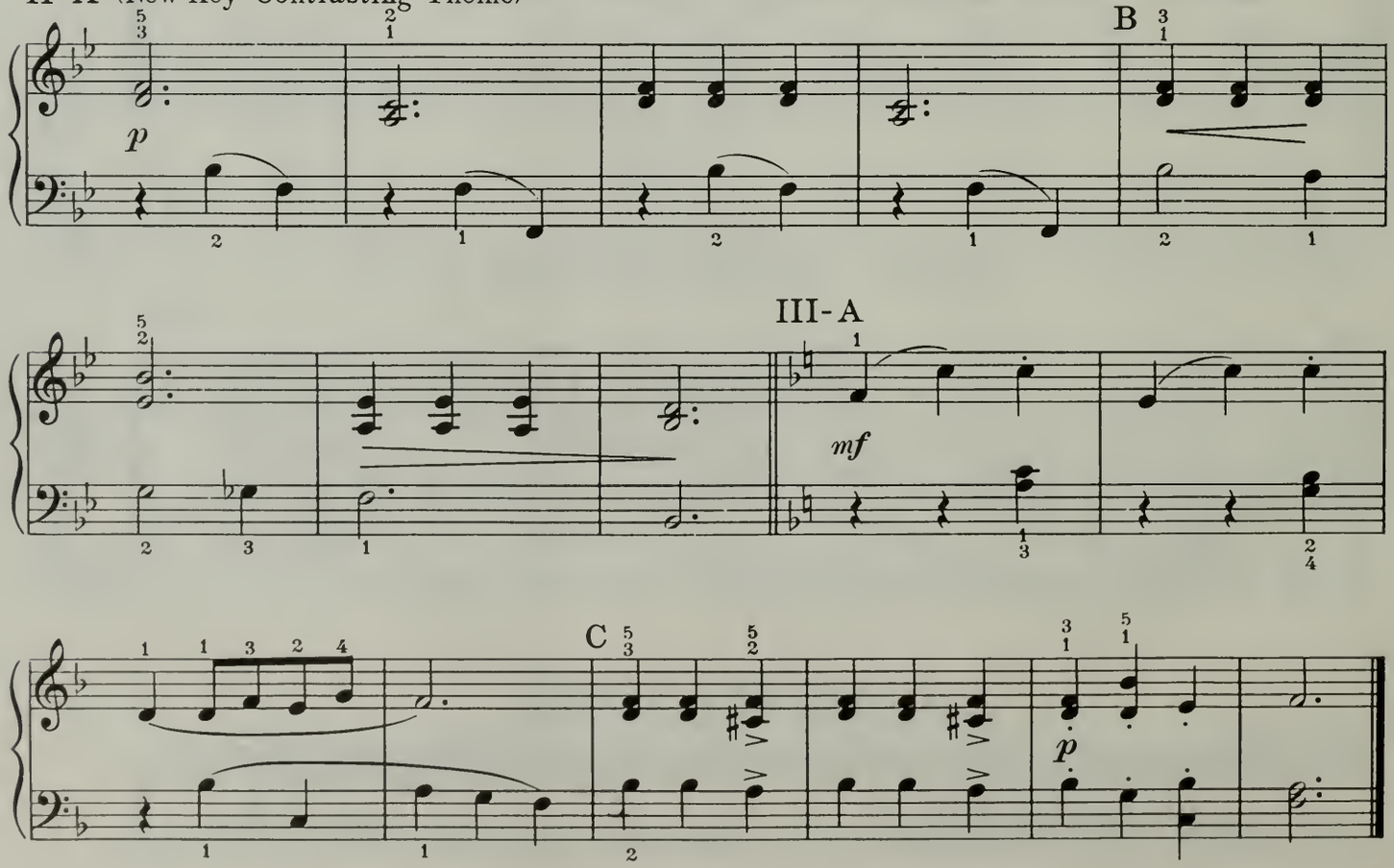
JAMES H. ROGERS

I-A

In moderate tempo



II-A (New Key-Contrasting Theme)



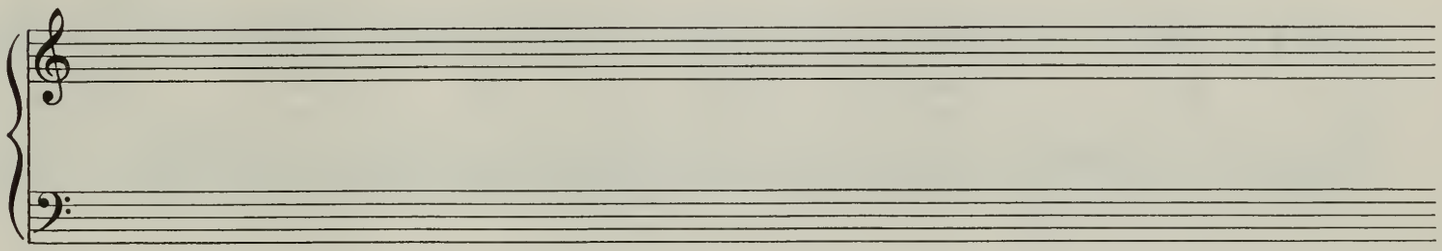
№61. MINUET

(Creative Study)

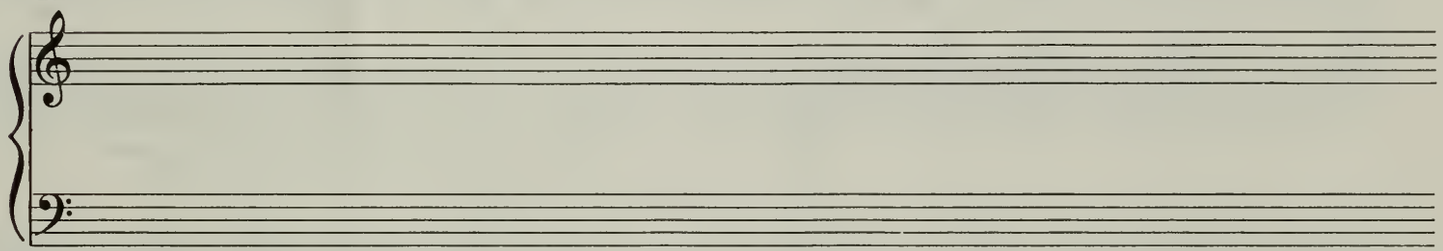
Form: A, A¹, B, A¹

An original composition

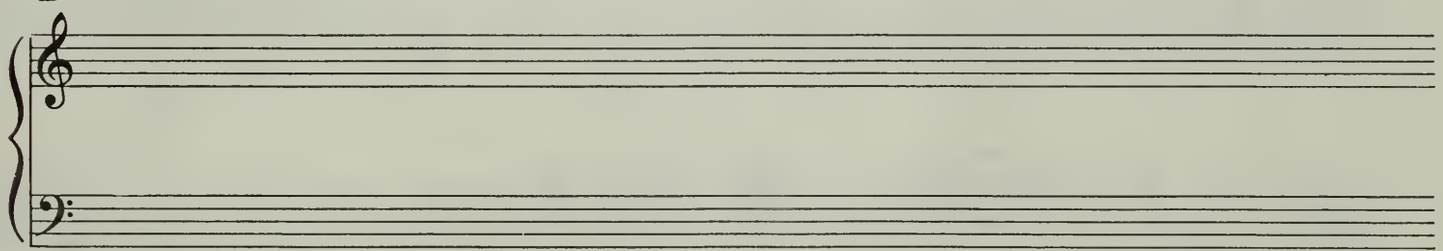
A



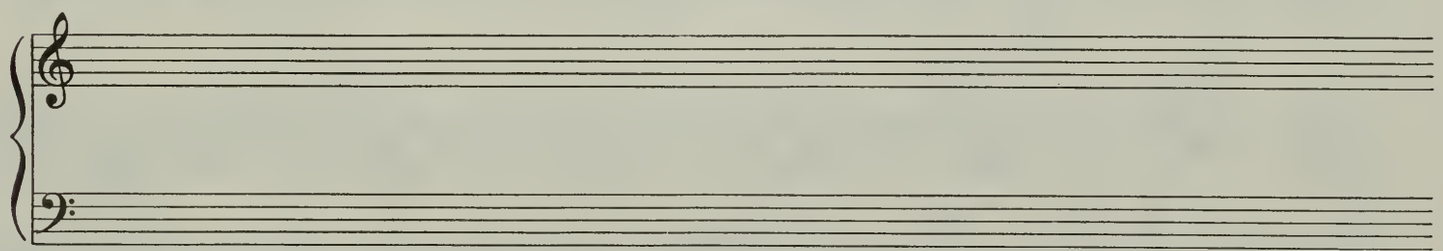
A¹

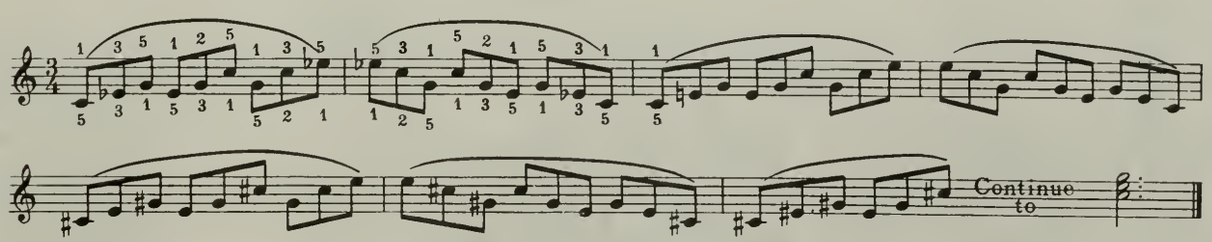


B



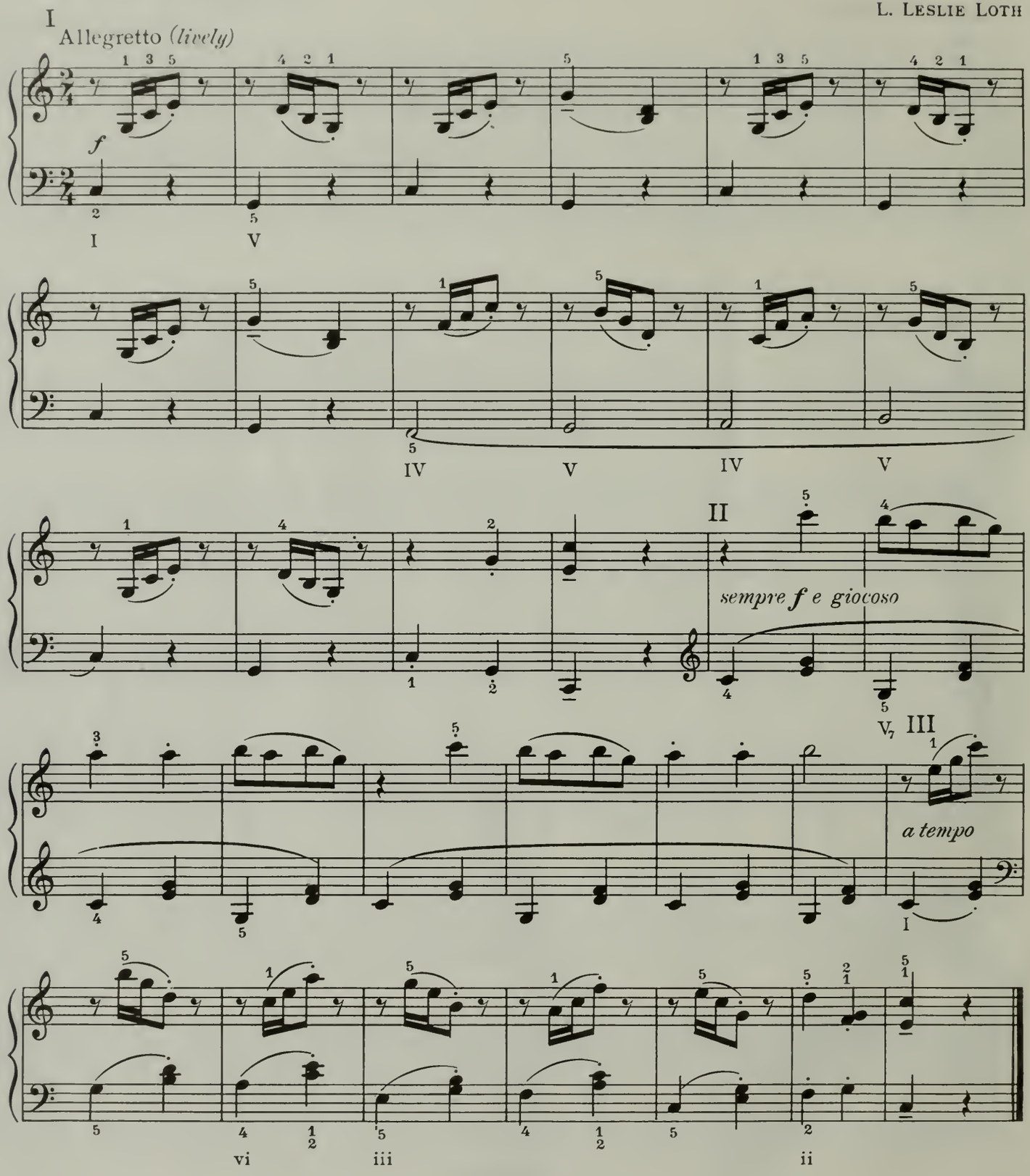
A¹



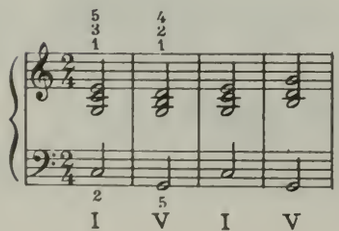
EXERCISE 16

No62. THE JOLLY TAR

Form: Three-part Form

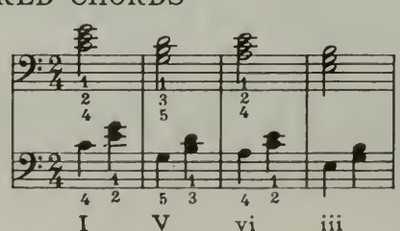
L. Leslie Loth



FIGURED CHORDS



Continue through first sixteen measures.



Reduce the chords of the last eight measures to their simple form.

Dear Children,

Most of the chords in "The Jolly Tar" have been indicated by numerals.

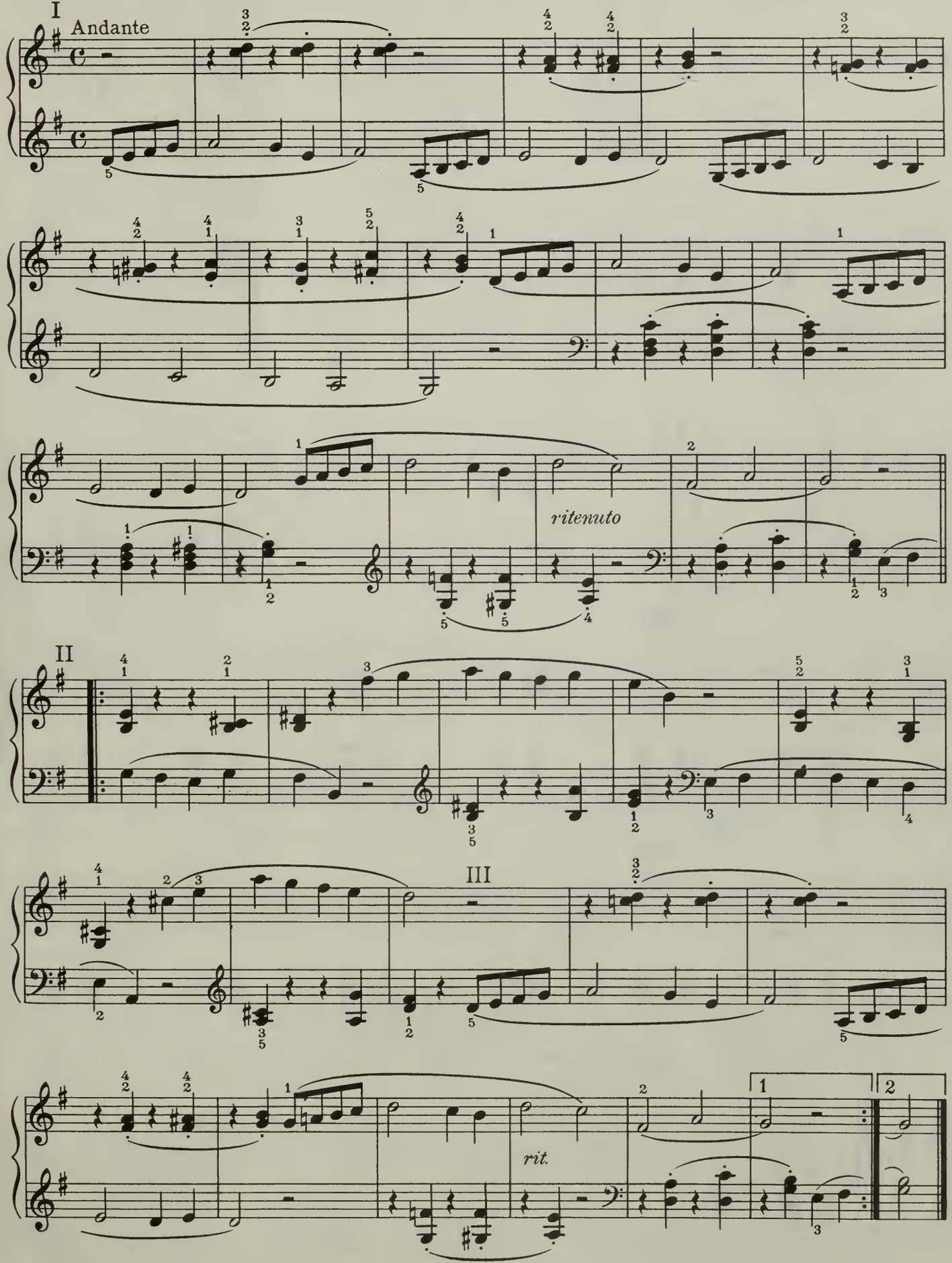
Can you fill in the numerals indicating all the other chords?

Your Friends

№63. ROMANCE

Form: **Three-part Form**

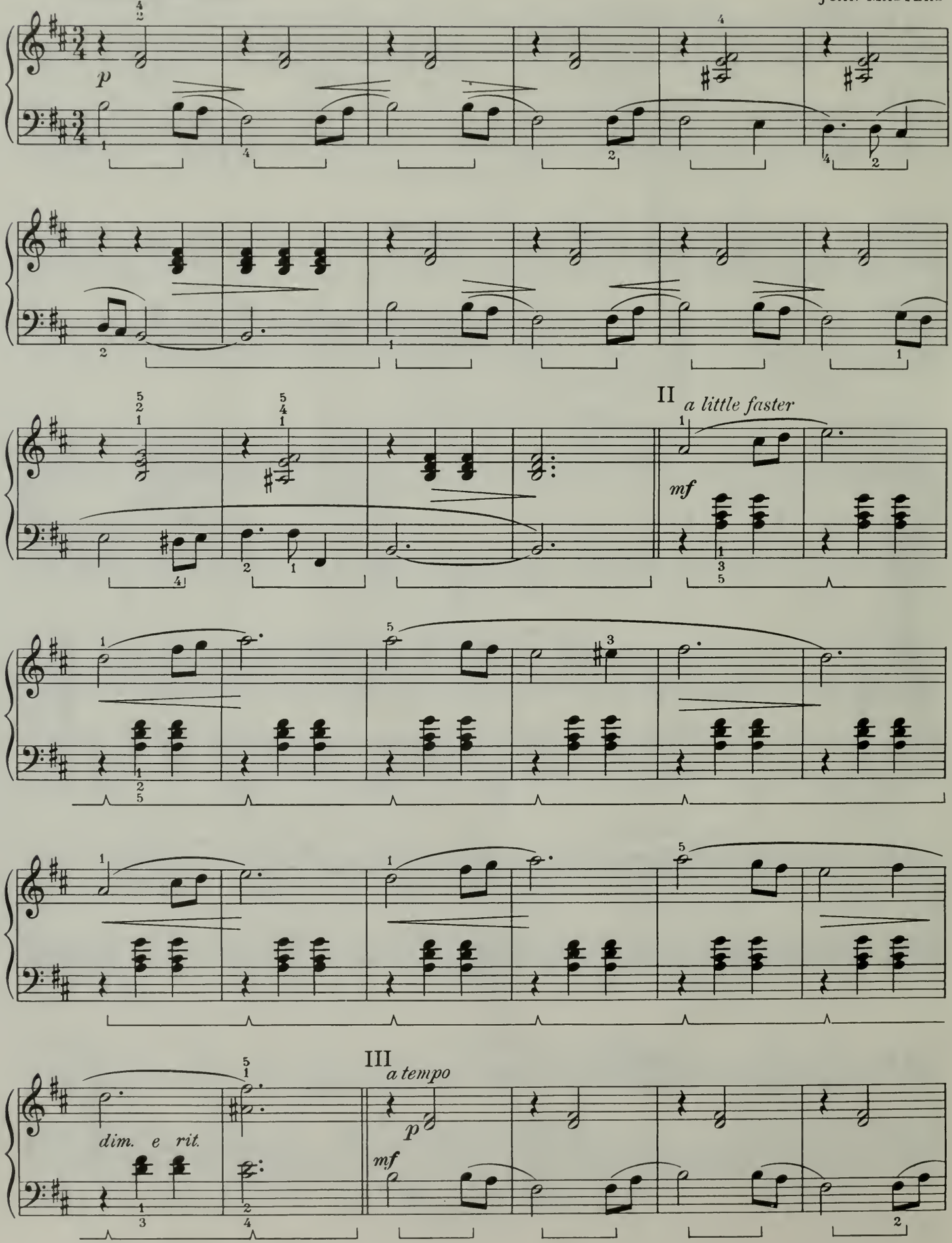
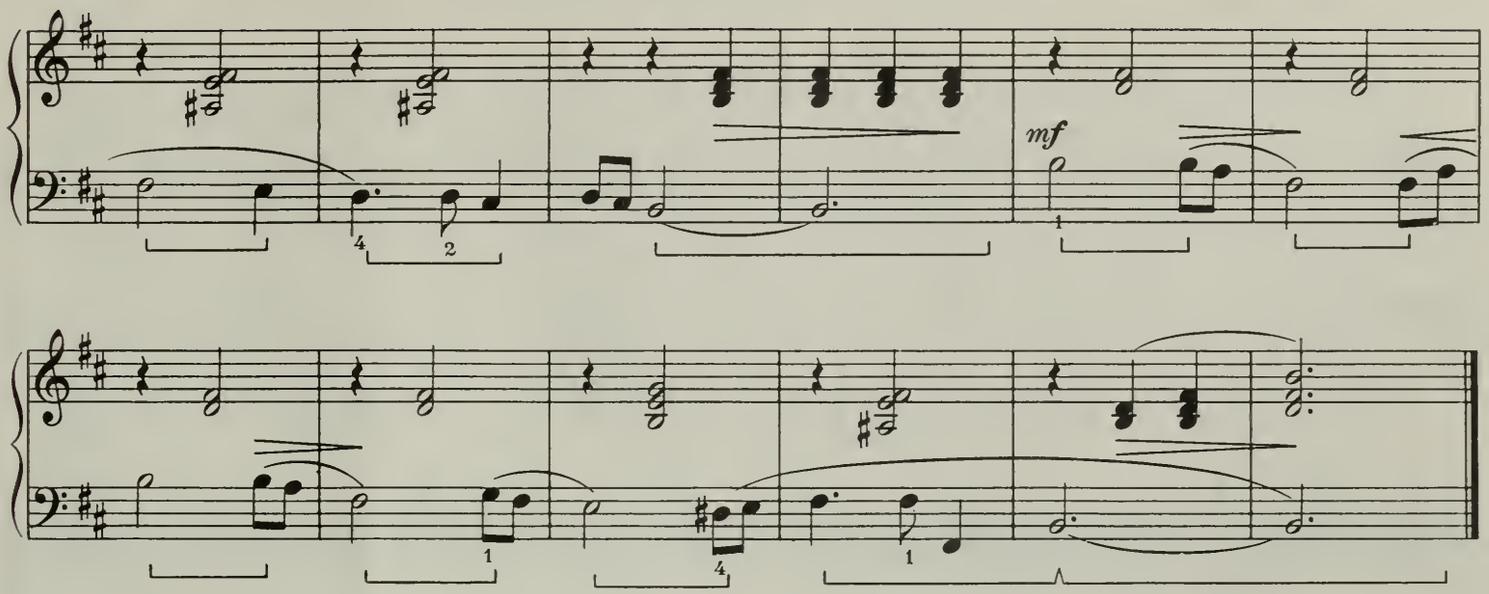
Adapted from ARMAND

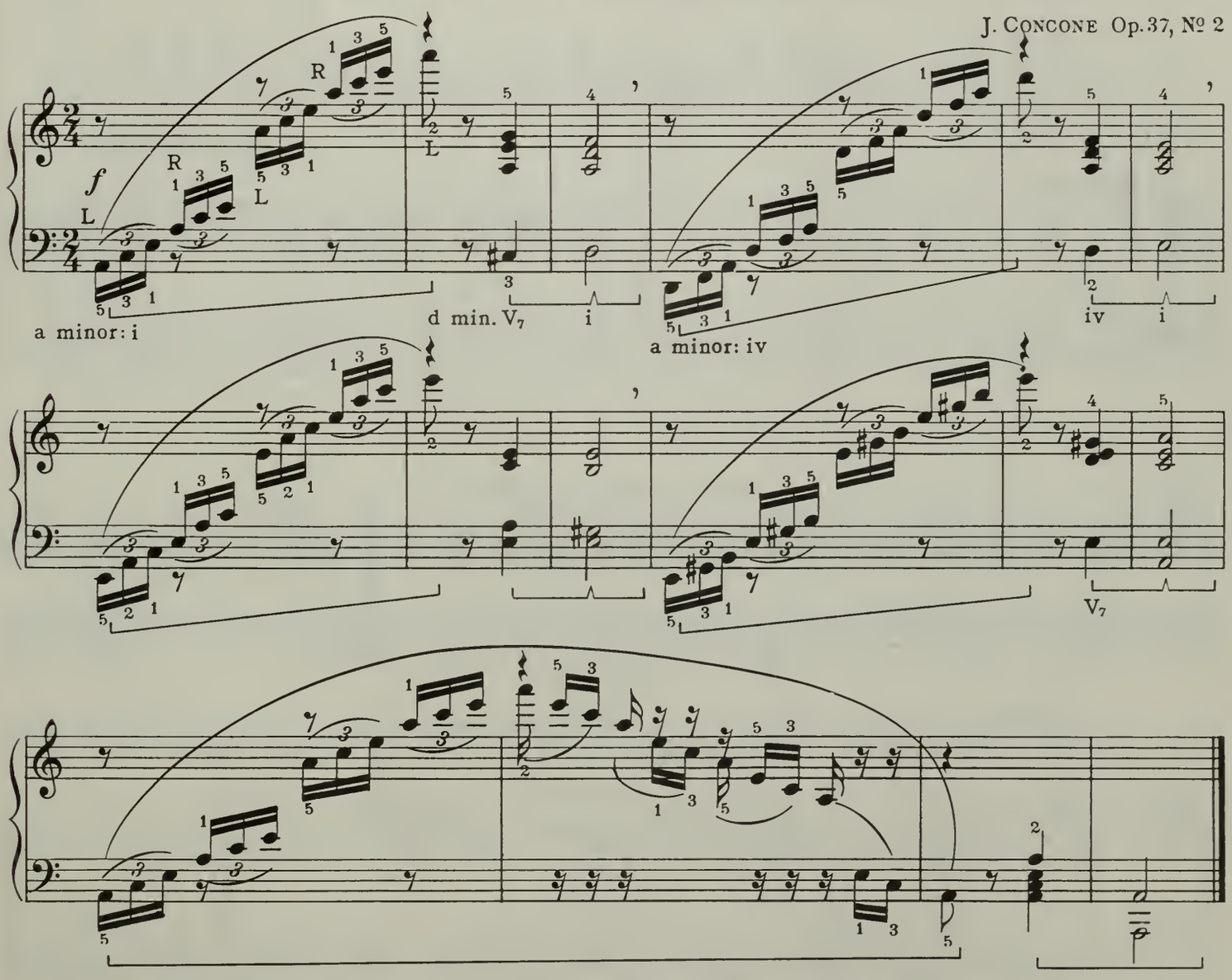


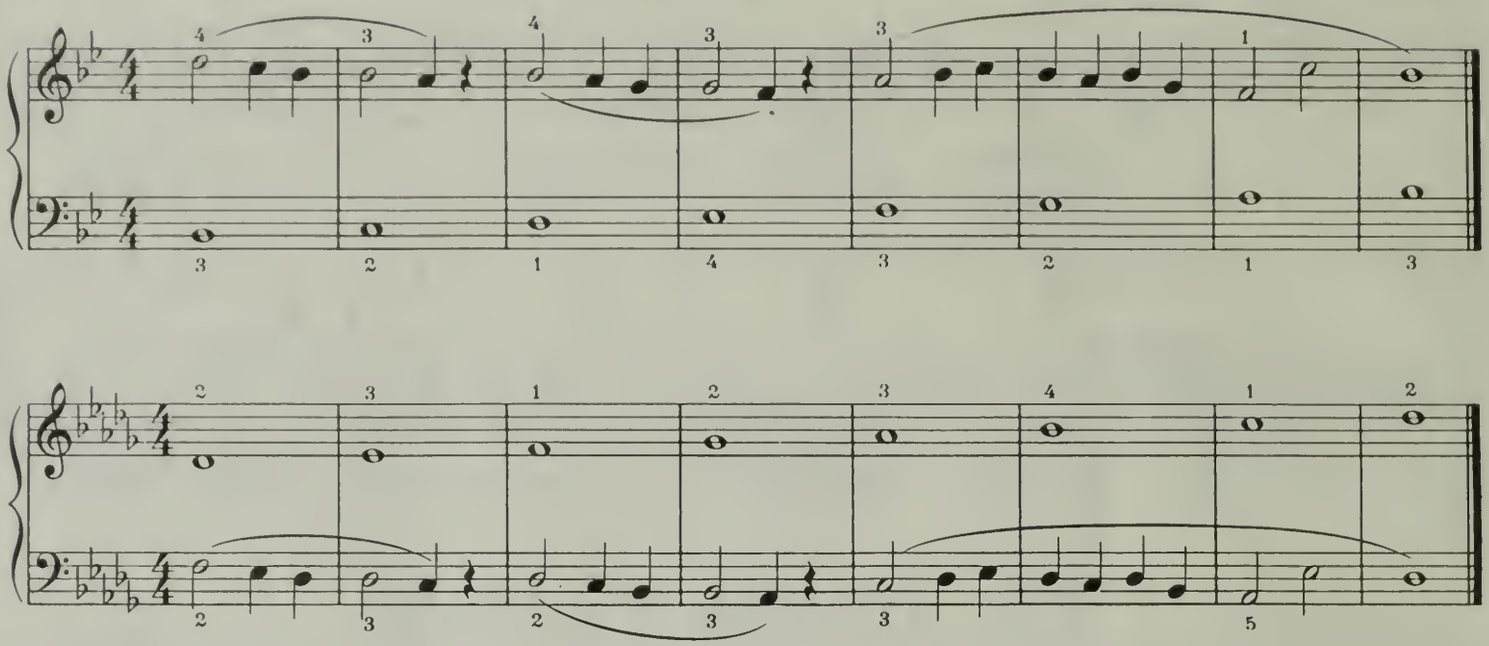
№64. IN OLD JAPAN

Form: Three-part Form

I Graceful waltz time

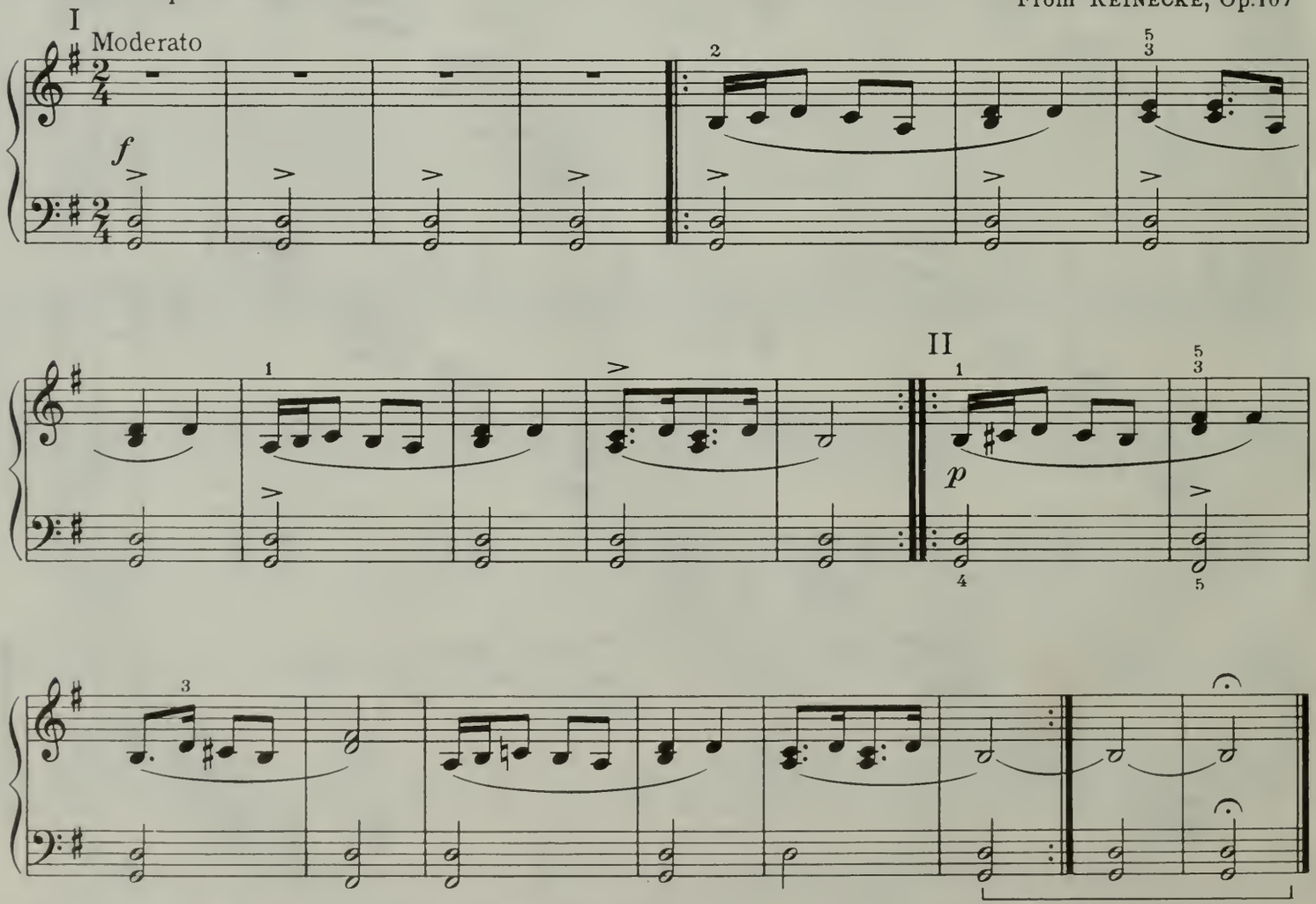
JUAN MASTERS

№65. PRELUDE IN A MINOR

J. Concone Op. 37, № 2

This entire piece is built from one motive, an arpeggio and two chords, as shown in the first phrase. The form of the piece is: Four three-measure phrases and one four-measure phrase.

No 66. SECOND DUETTO

No 67. THE ORGAN GRINDER

Form: Two-part Form

From REINECKE, Op.107*

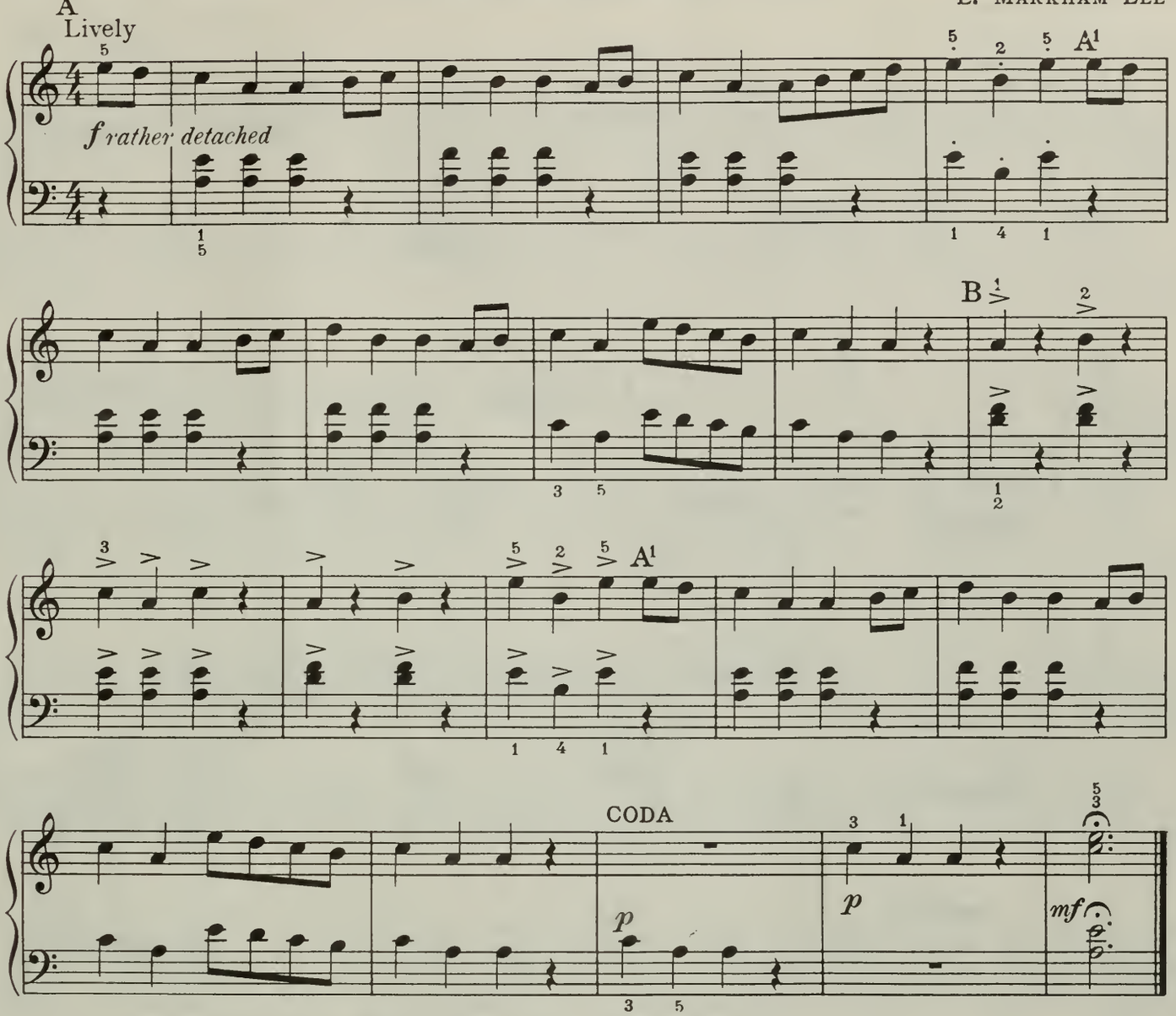


* By permission of Fr Kistner and C. F. W. Siegel, Leipzig.

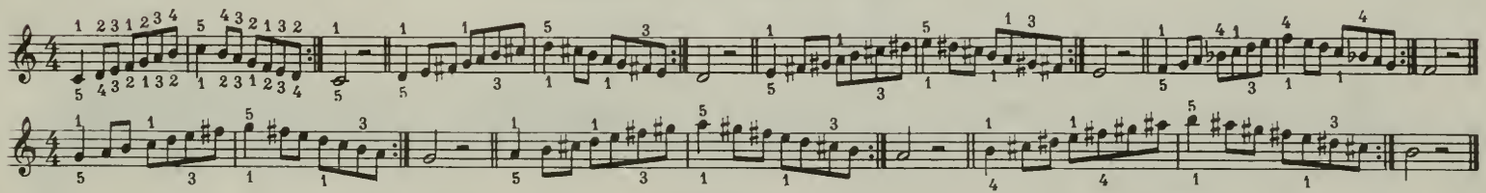
No 68. HORNPIPE

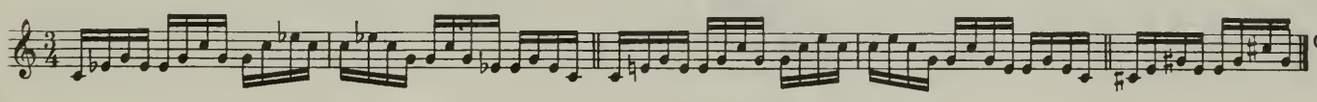
Form: A, A¹, B, A¹, Coda

E. MARKHAM LEE*

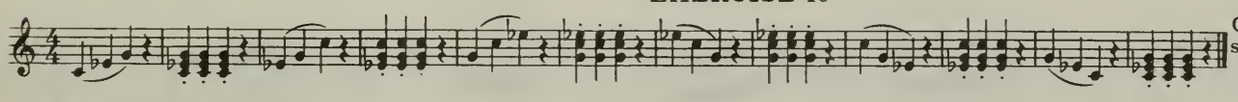


*From "Ten Little Pieces" by E. Markham Lee *(Oxford University Press)*

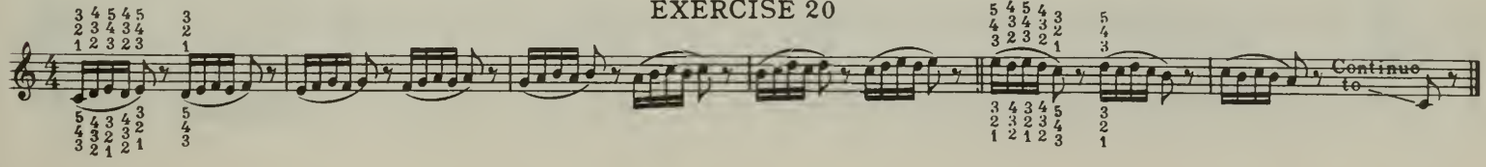
EXERCISE 17 (MAJOR SCALES)

EXERCISE 18



EXERCISE 19



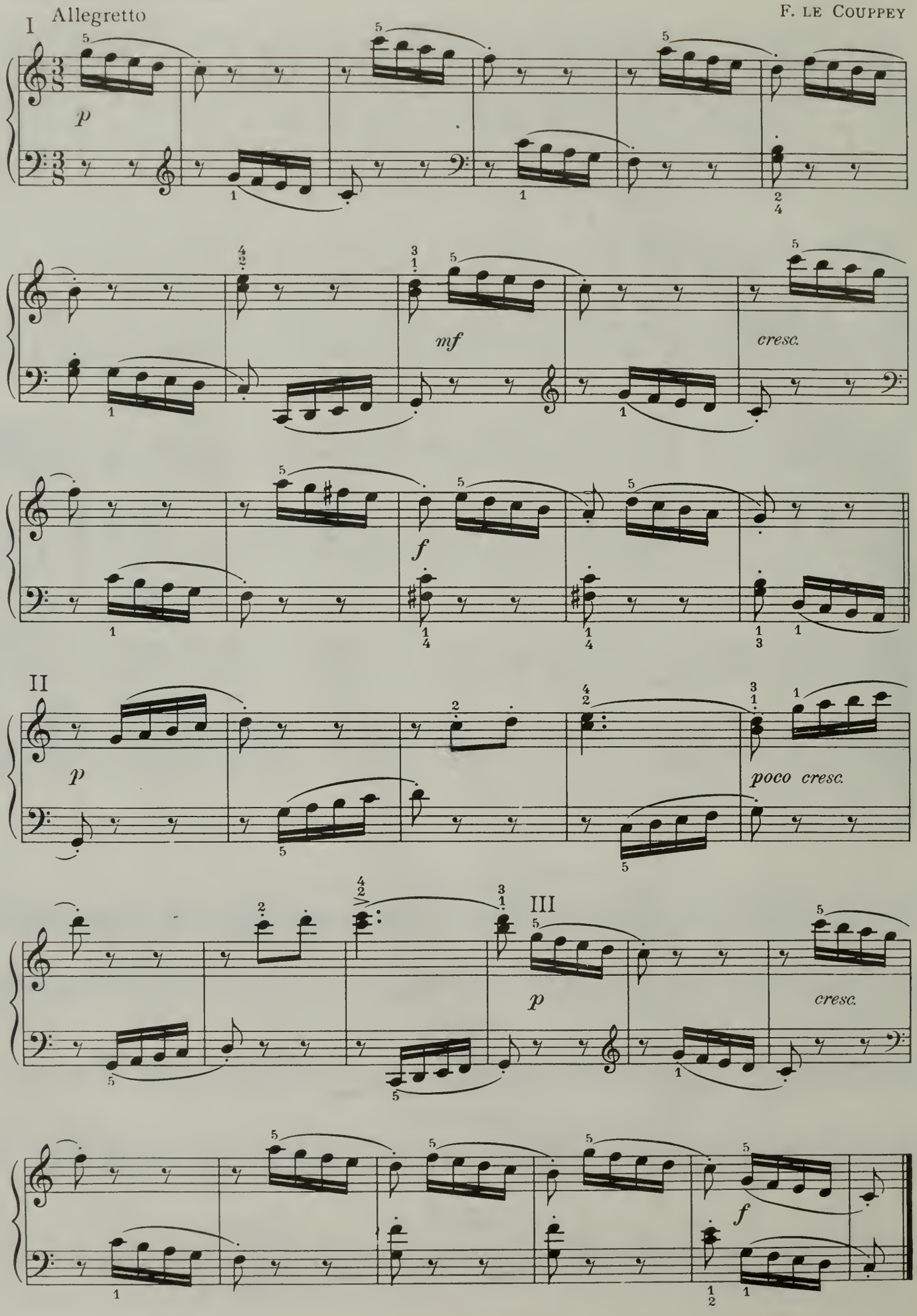
EXERCISE 20



№69. ETUDE

Form: Three-part Form

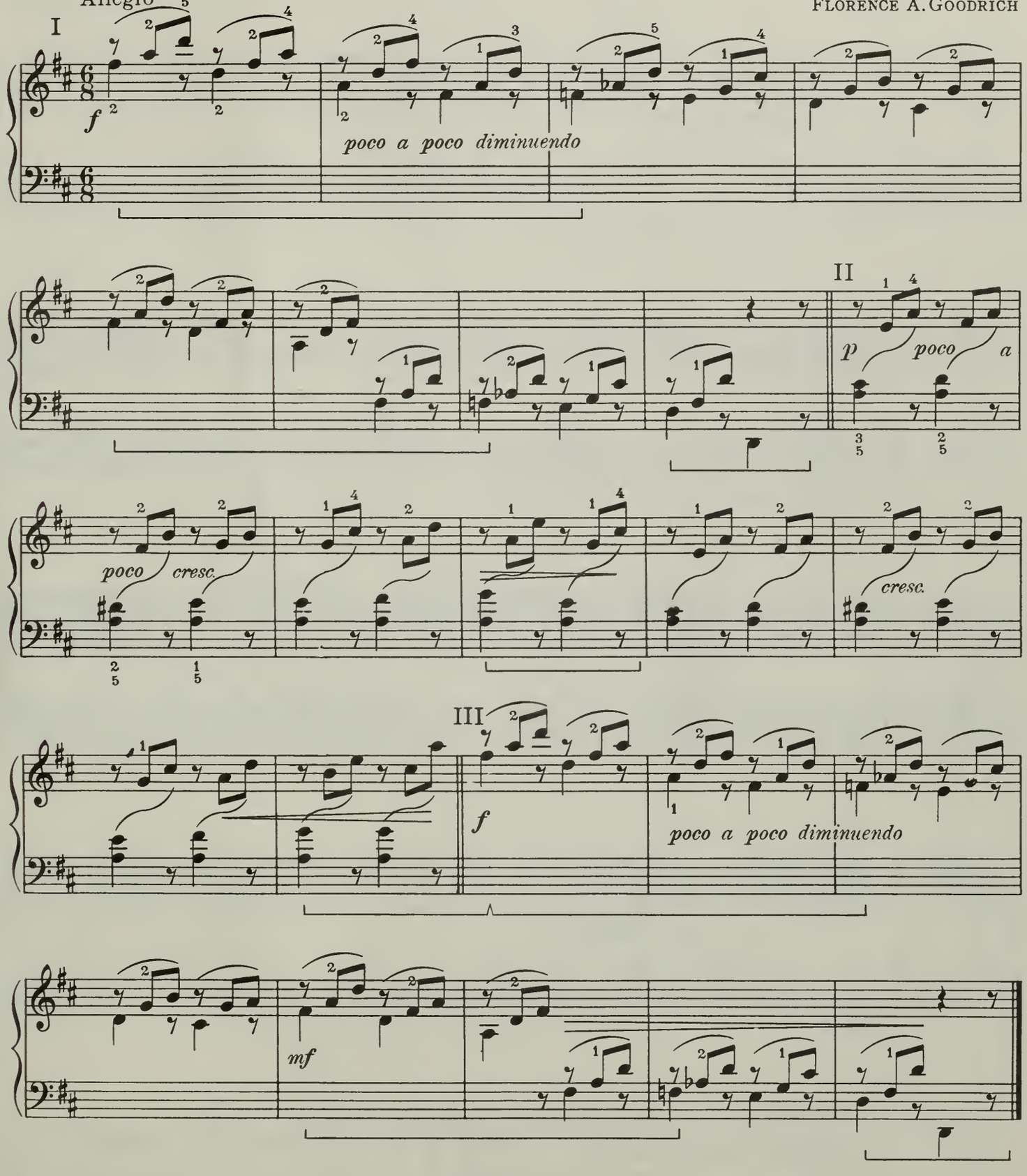
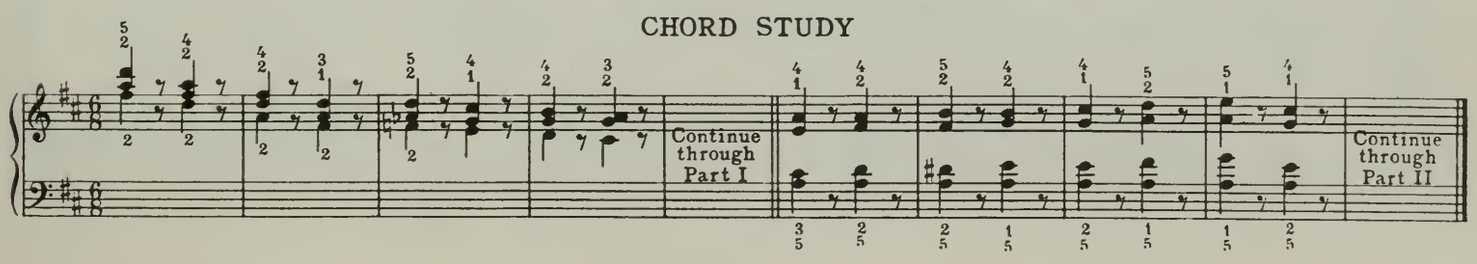
F. LE COUPPEY



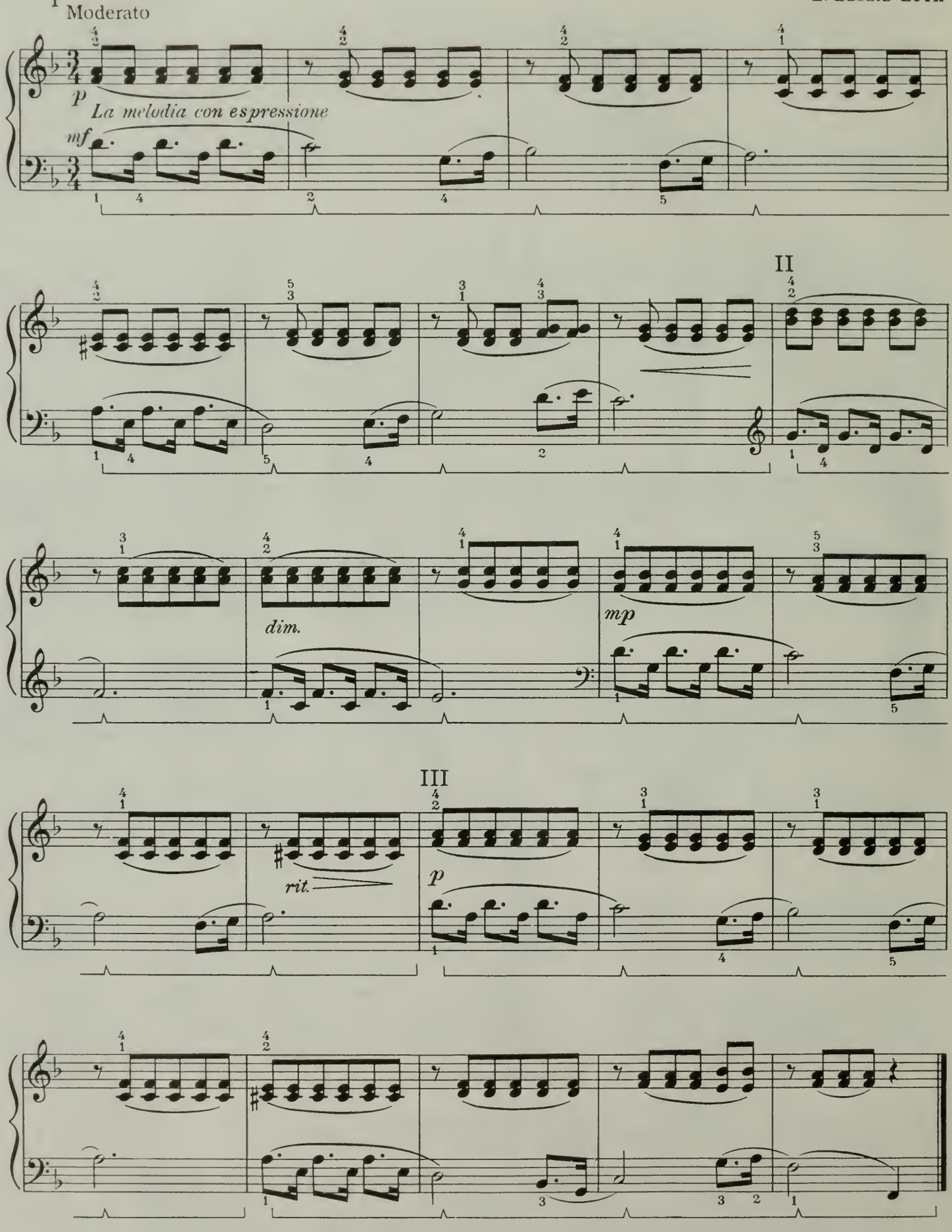
№ 70. THE AUTO RIDE

Form: Three part Form

Allegro

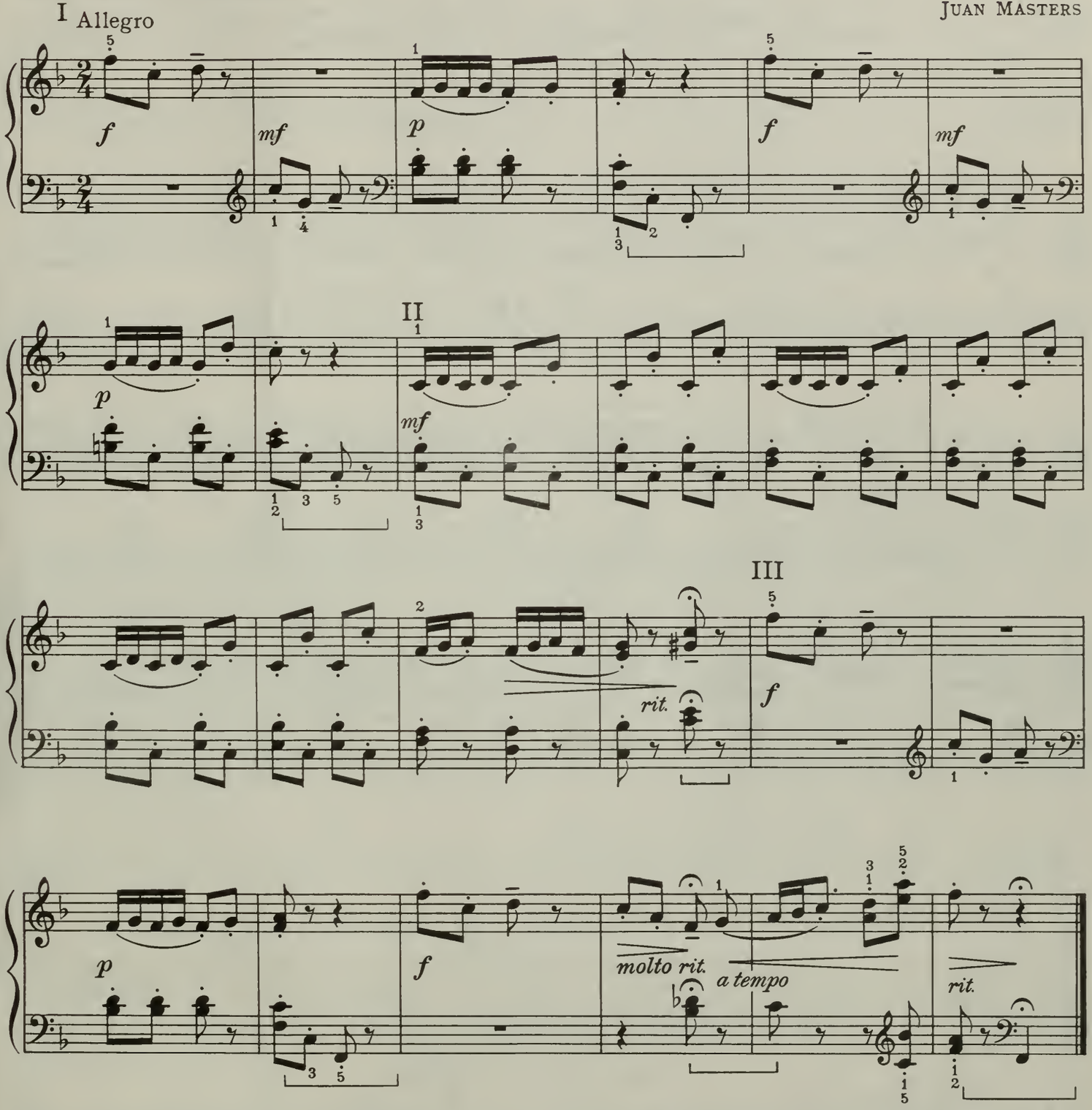
FLORENCE A. GOODRICH

CHORD STUDY

No 71. THE SAILOR'S SONG

Form: Three-part Form

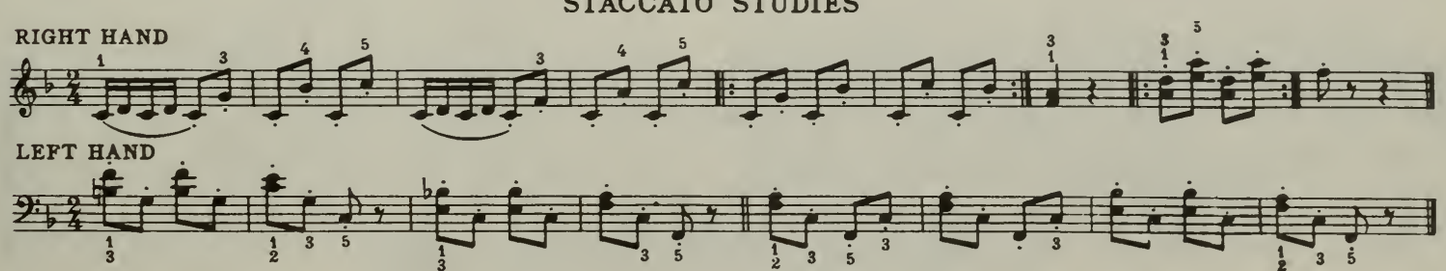
L. LESLIE LOTH

№72. FOLLOW ME

Form: Three-part Song Form

JUAN MASTERS

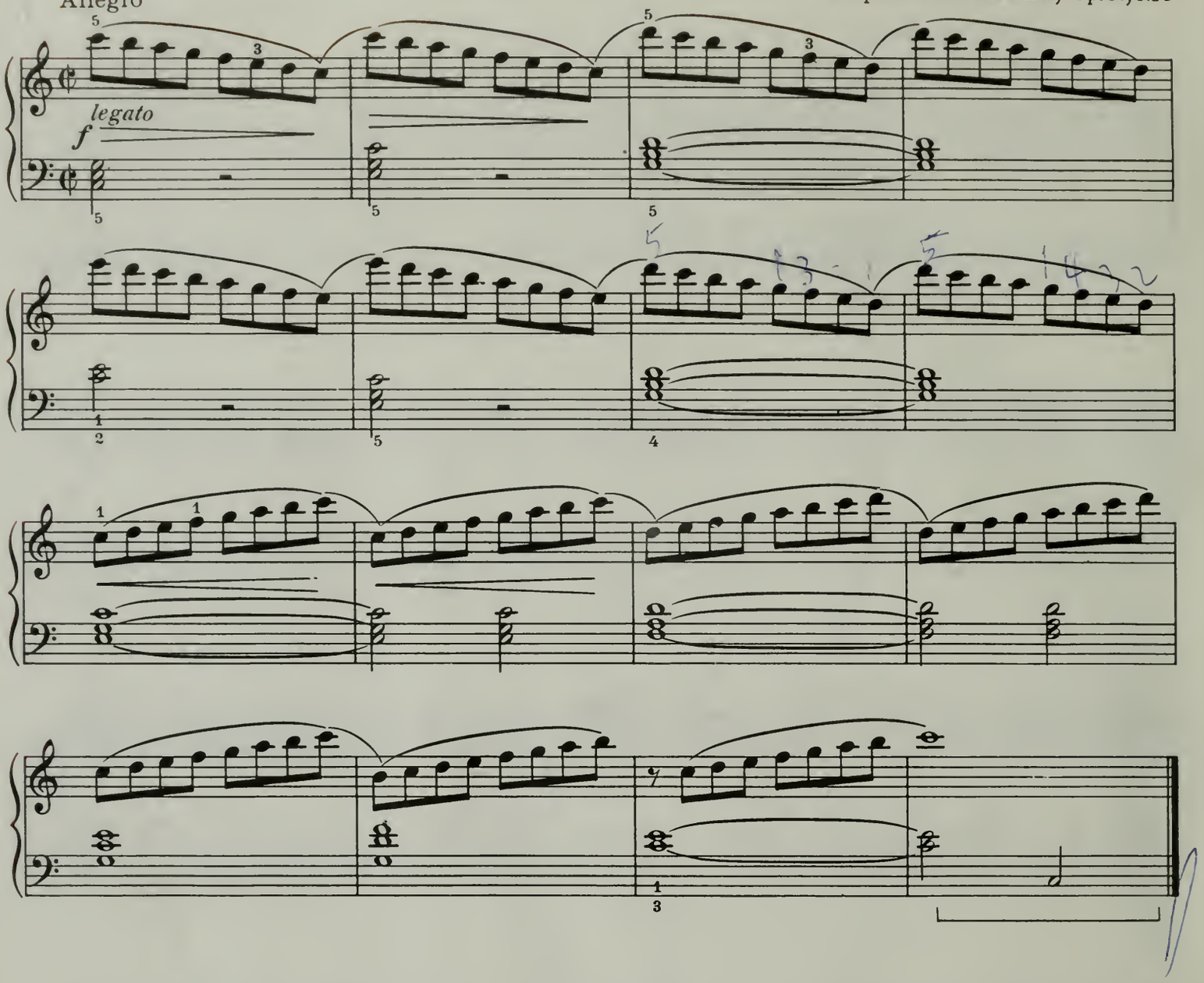


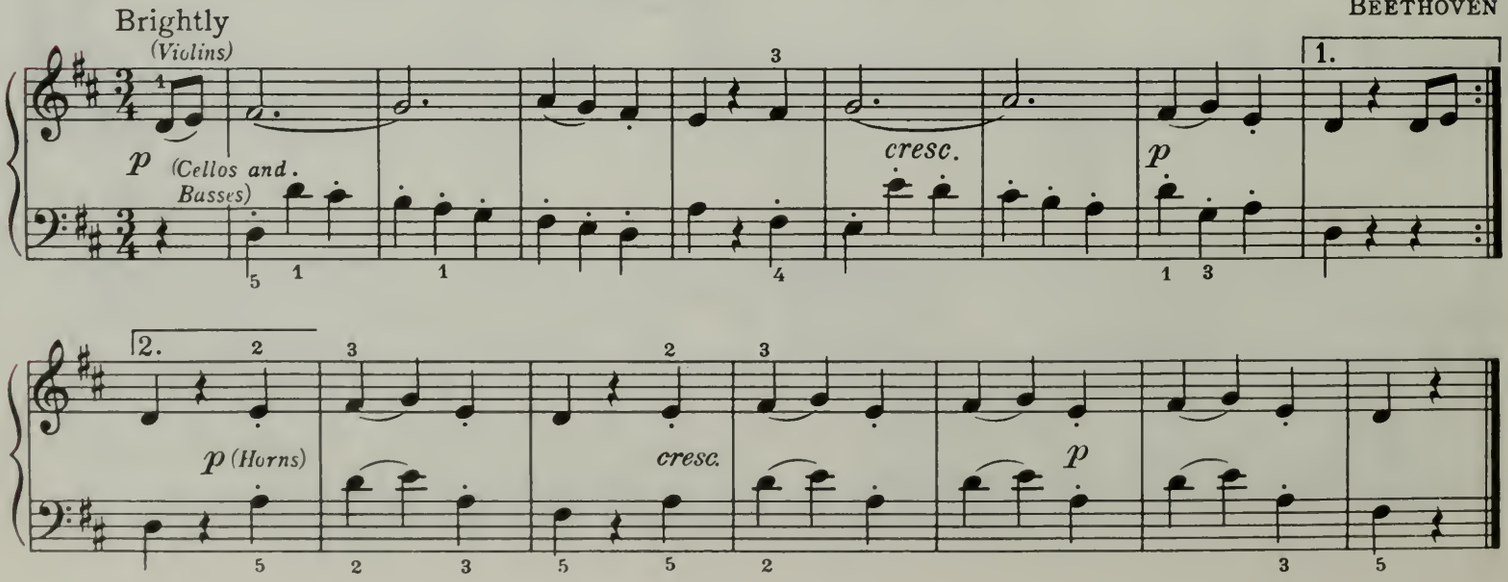
STACCATO STUDIES



№73. ETUDE

Allegro

Adapted from LEMOINE, Op. 37, №1

№74. THEME FROM SCHERZO OF SECOND SYMPHONY

BEETHOVEN

№75. ETUDE

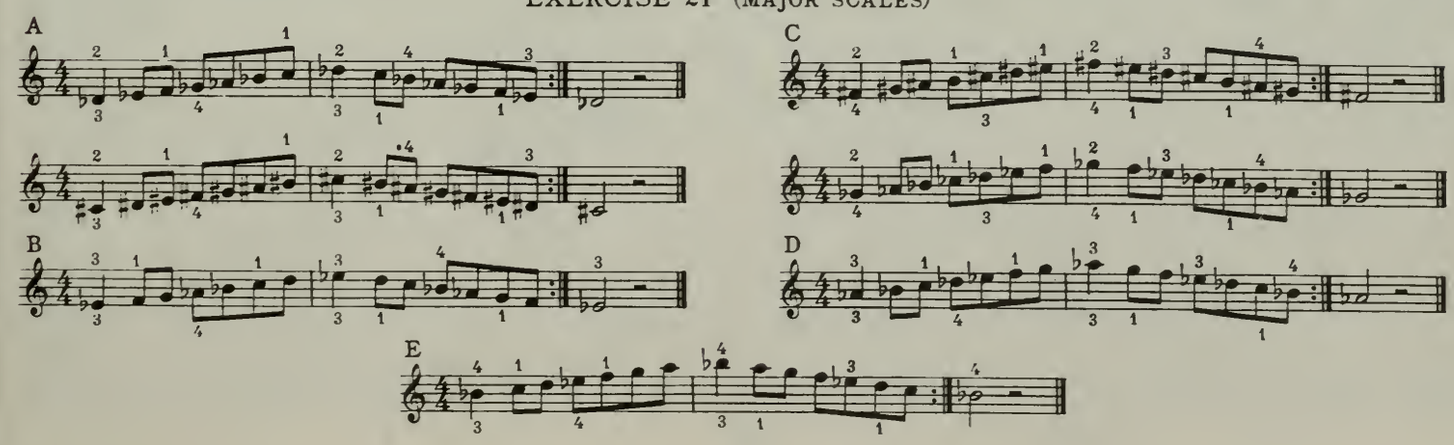
Allegro

Adapted from LEMOINE, Op. 37, №2

f

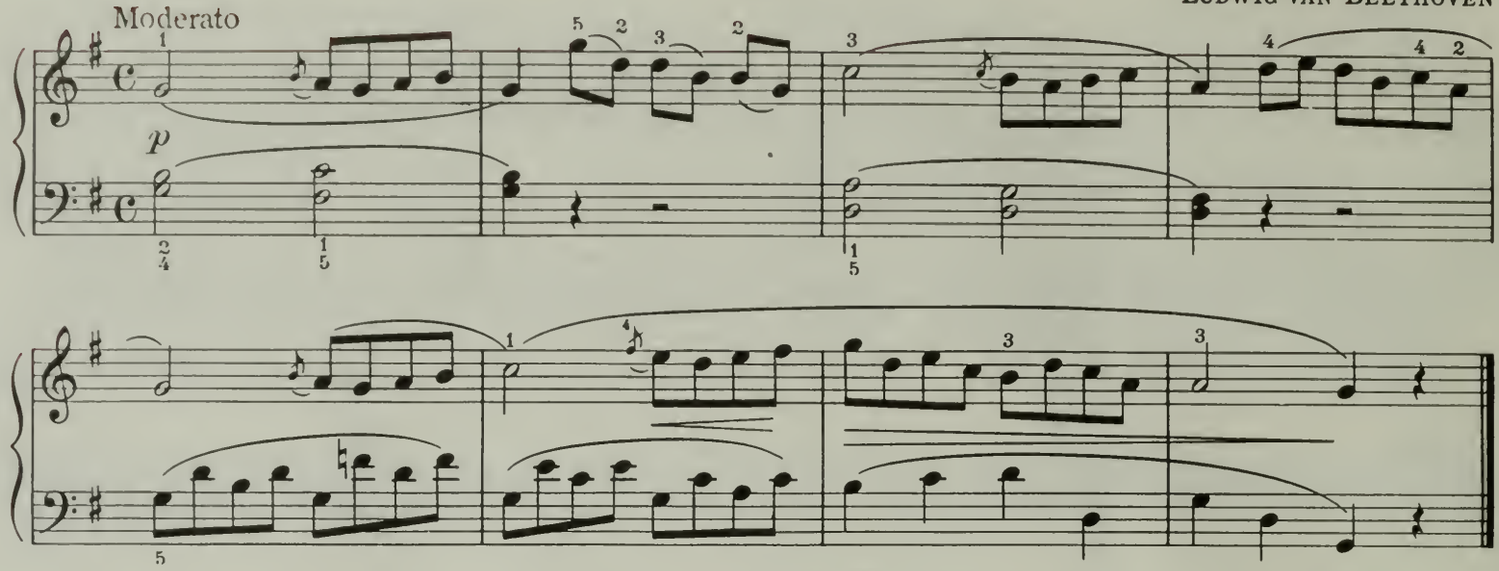
legato

EXERCISE 21 (MAJOR SCALES)

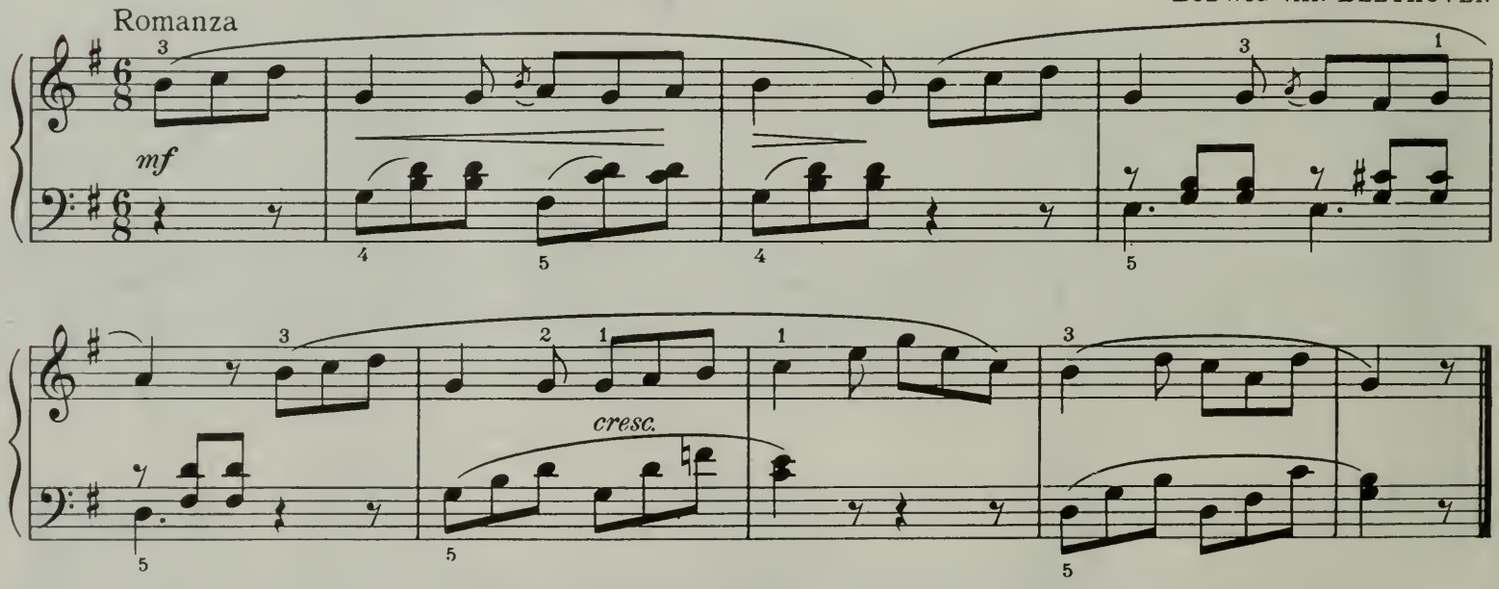


№ 76a. THEME FROM BEETHOVEN

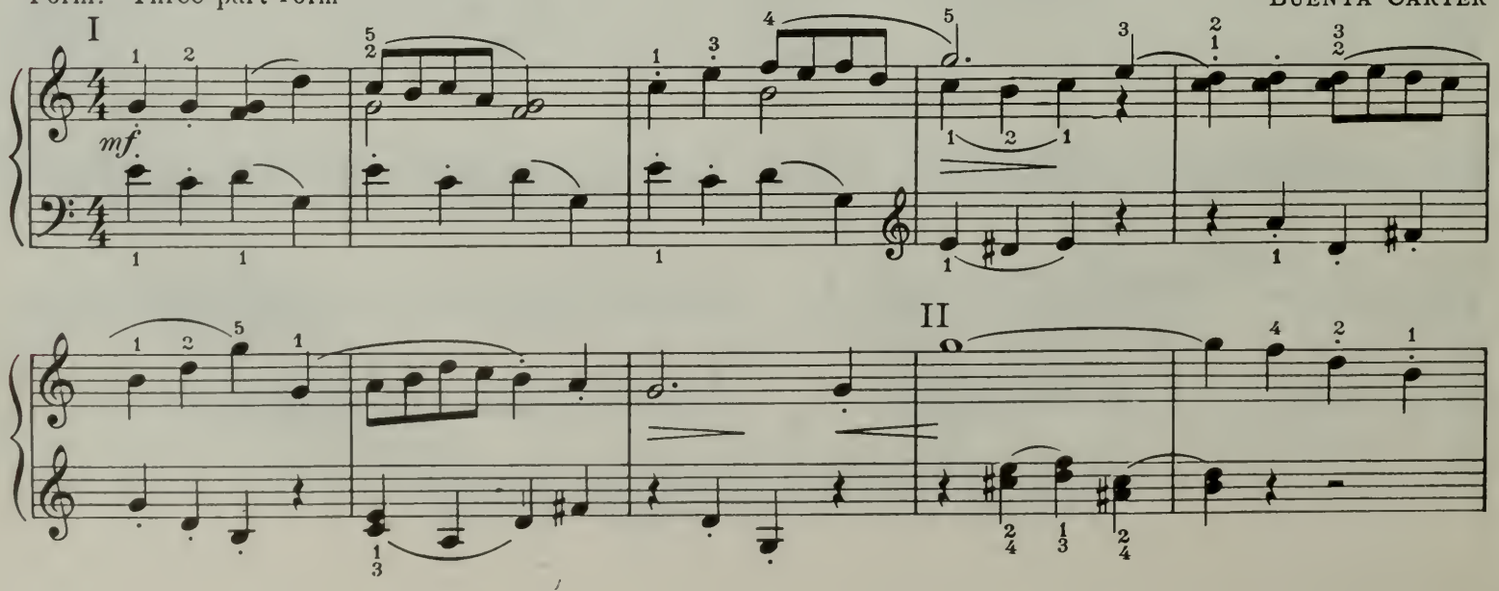
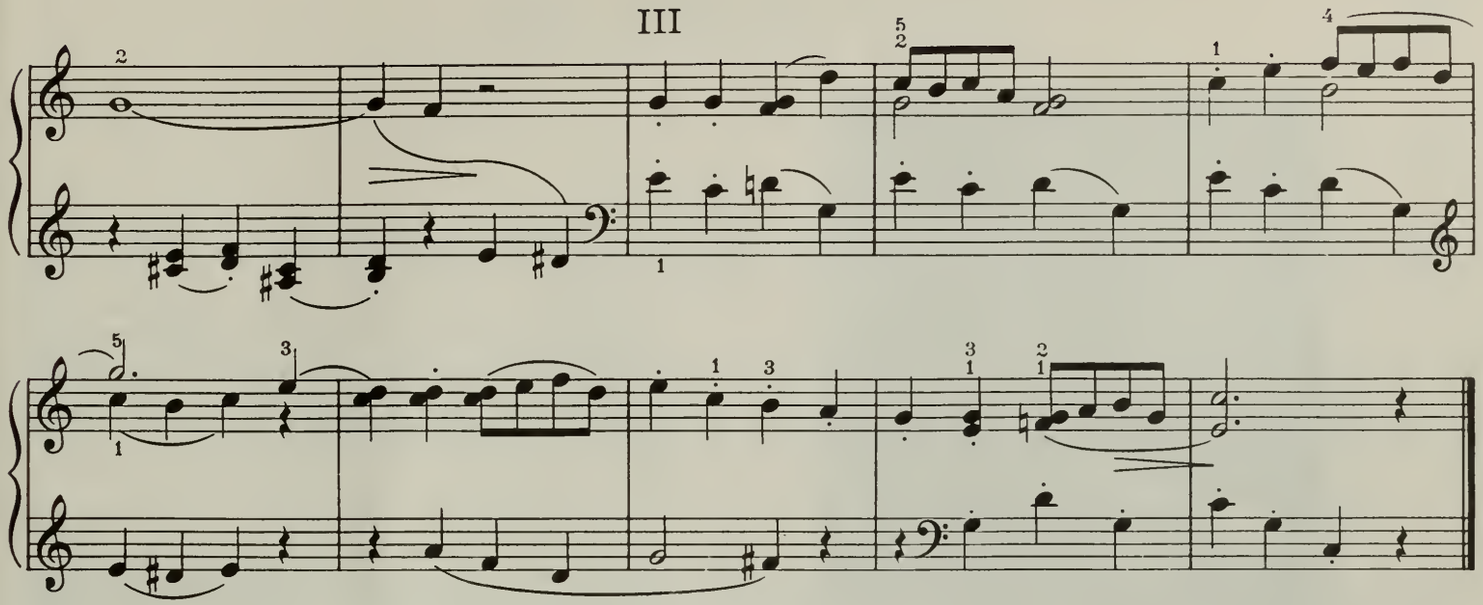
№ 1

LUDWIG VAN BEETHOVEN

№ 76b. THEME FROM BEETHOVEN

№ 2

LUDWIG VAN BEETHOVEN

№ 77. MARCH

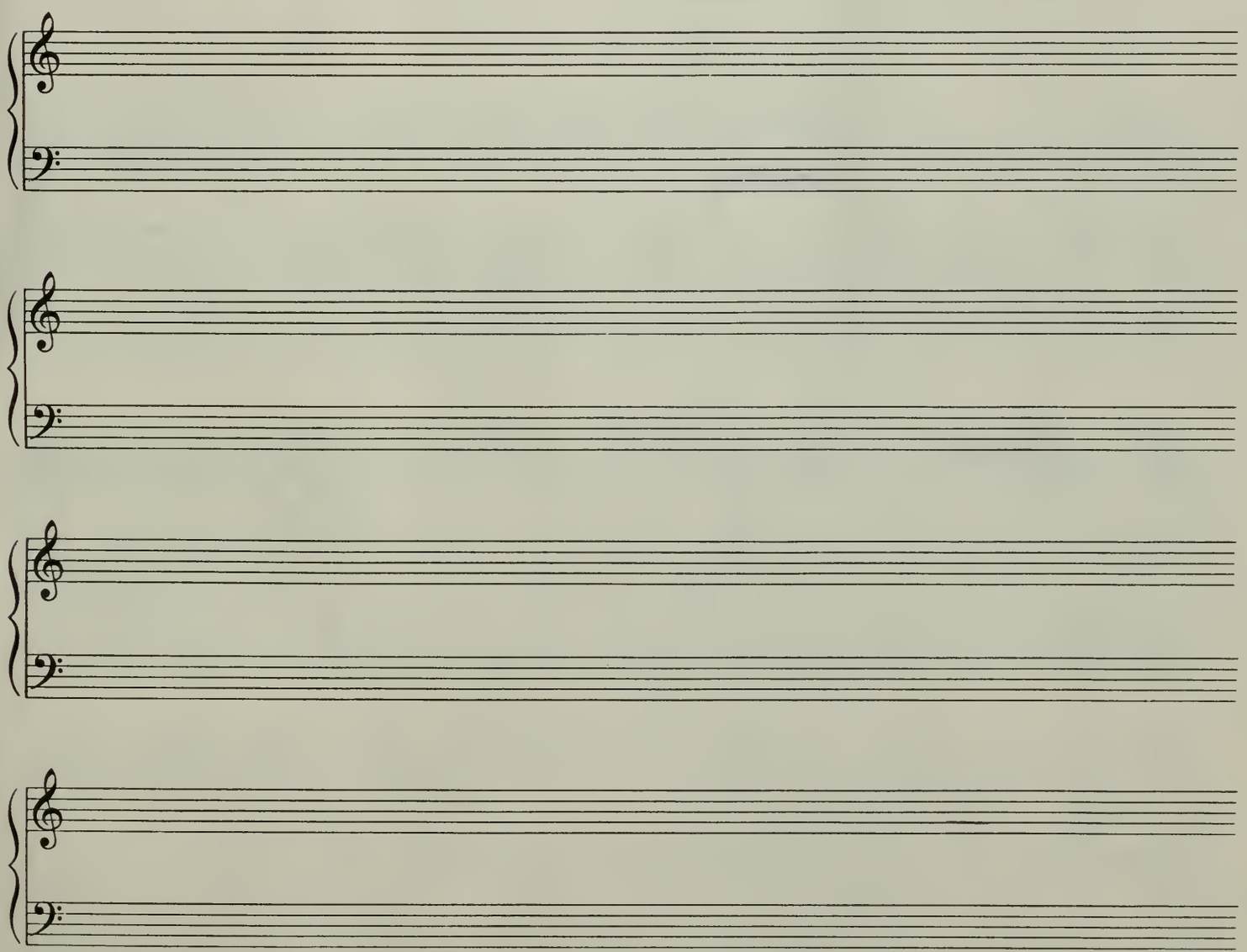
Form. Three-part Form

BUENTA CARTER

III

N°78. ----------

(Creative Study)

Form: ----------

An original composition



MOZART IN HIS NINTH YEAR.
Original in the Mozarteum, in Salzburg. On the bottom of the music — "Th. Helbling juv. pinx."

WOLFGANG AMADEUS MOZART

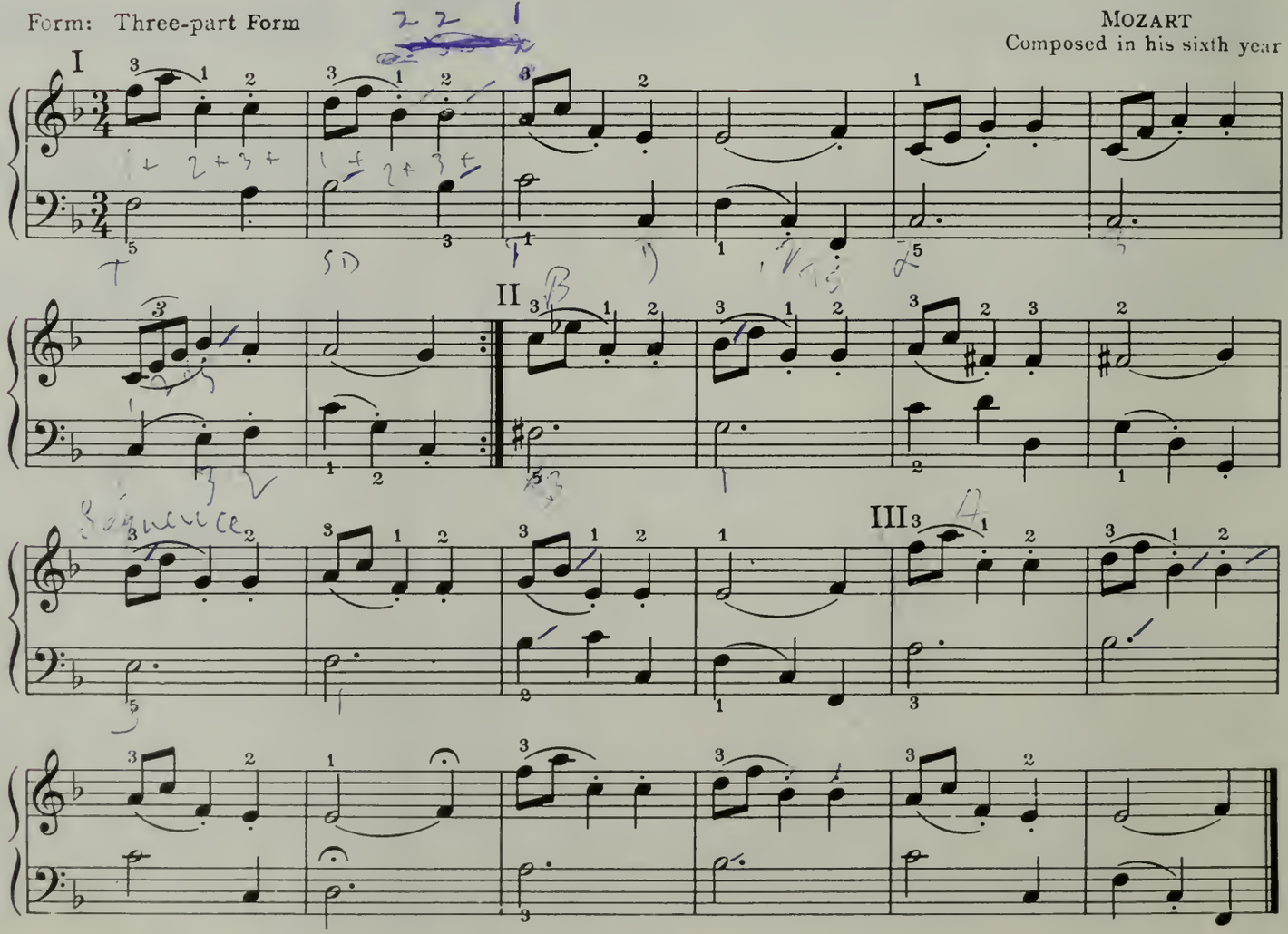
Even as a very little boy Mozart played the piano beautifully. His father was proud of him and took him on many trips to play for distinguished people. Mozart looked very handsome in his concert suit, with its gold braid and lace and with a little sword by his side. But when he played the people forgot his appearance in wonder and delight in his charming music.

Mozart composed many pieces of music. Some were written when he was very young. One of his compositions is on this page. It was written when Mozart was only six years old. He must have enjoyed composing so much beautiful music.

No. 79. LITTLE MINUET

Form: Three-part Form

MOZART
Composed in his sixth year

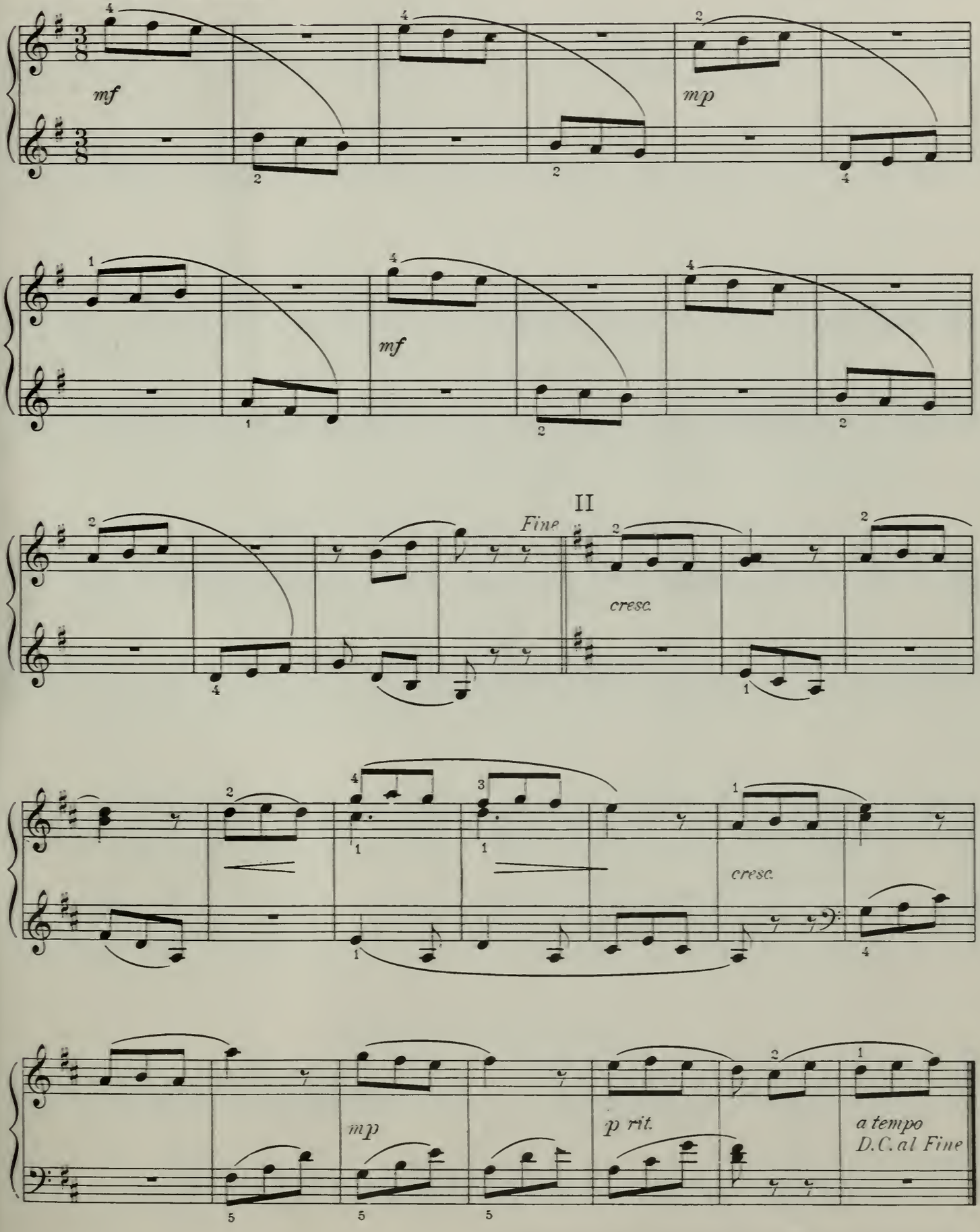


No. 80. BY THE BROOK

Form: Three-part Form

I & III

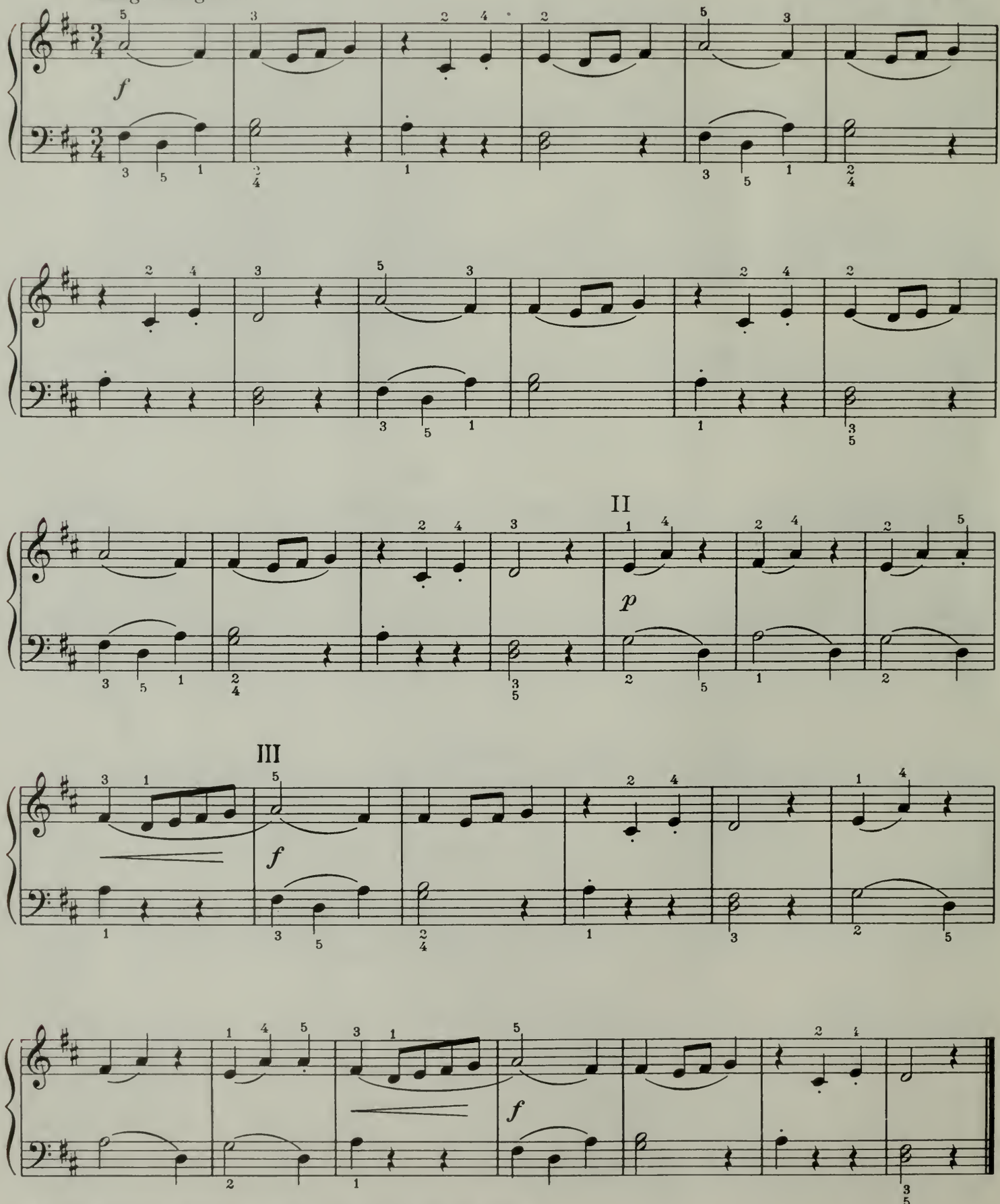
In flowing movement

BEATRICE MACGOWAN SCOTT

№81. THE HURDY GURDY TUNE

Form: Three-part Form

THOMAS F. DUNHILL*

I Allegretto giocoso



* From "When the Leaves are Green" *(Oxford University Press)*

№82. THE OLD OWL

Form: Three-part Form with Coda

CEDRIC W. LEMONT

I

Moderato

Plaintively

p

mp

II

p

III

p

CODA

p

CHROMATIC SCALE STUDIES

RIGHT HAND

LEFT HAND

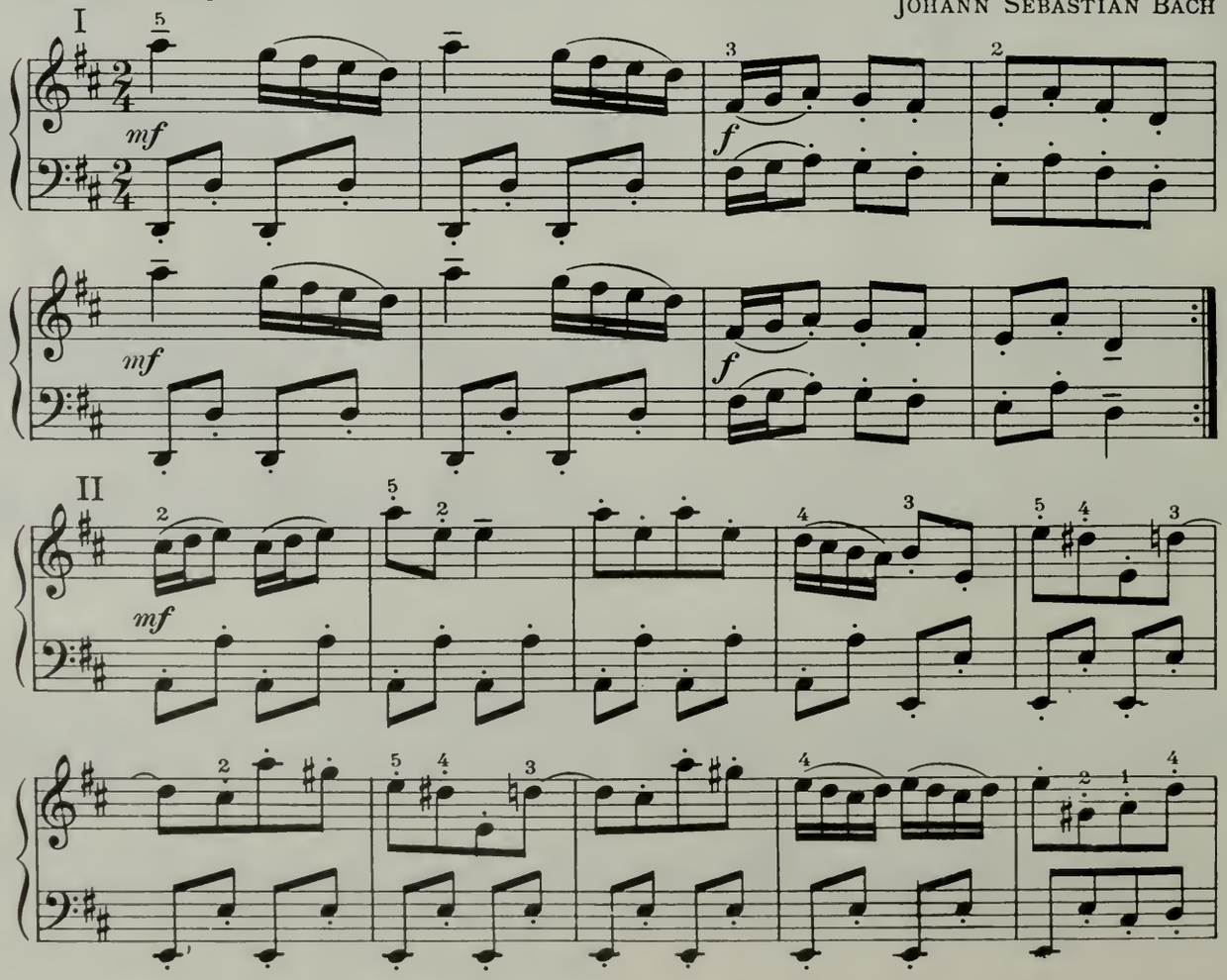
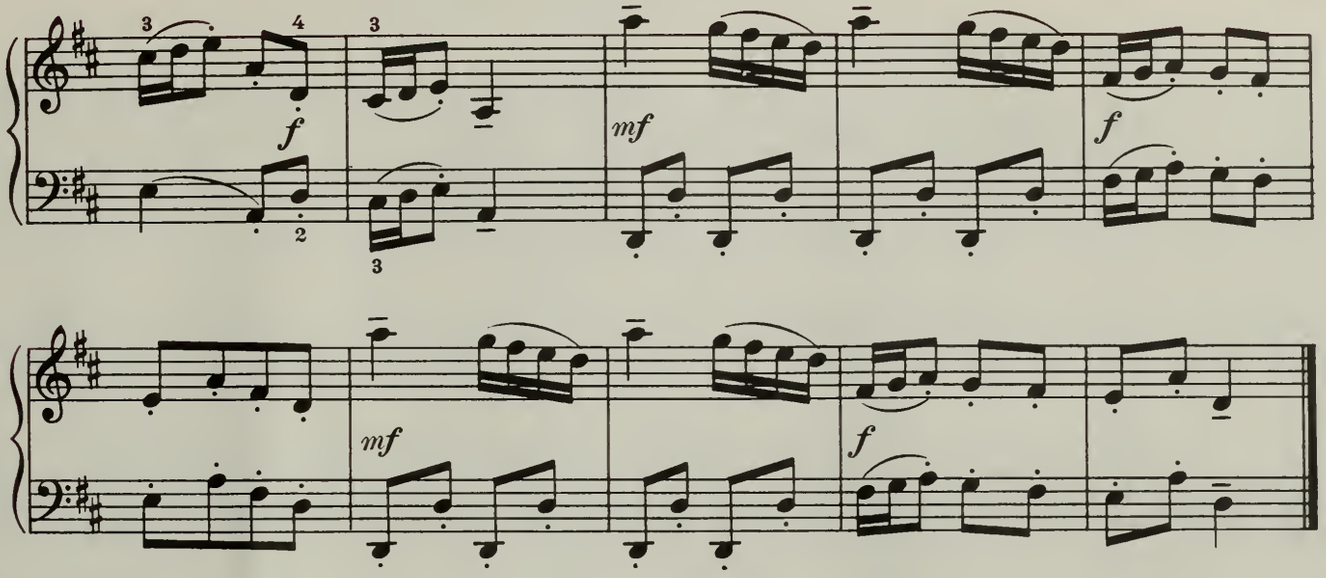
RIGHT

LEFT

No. 83. MUSETTE

Form: Three-part Form

JOHANN SEBASTIAN BACH

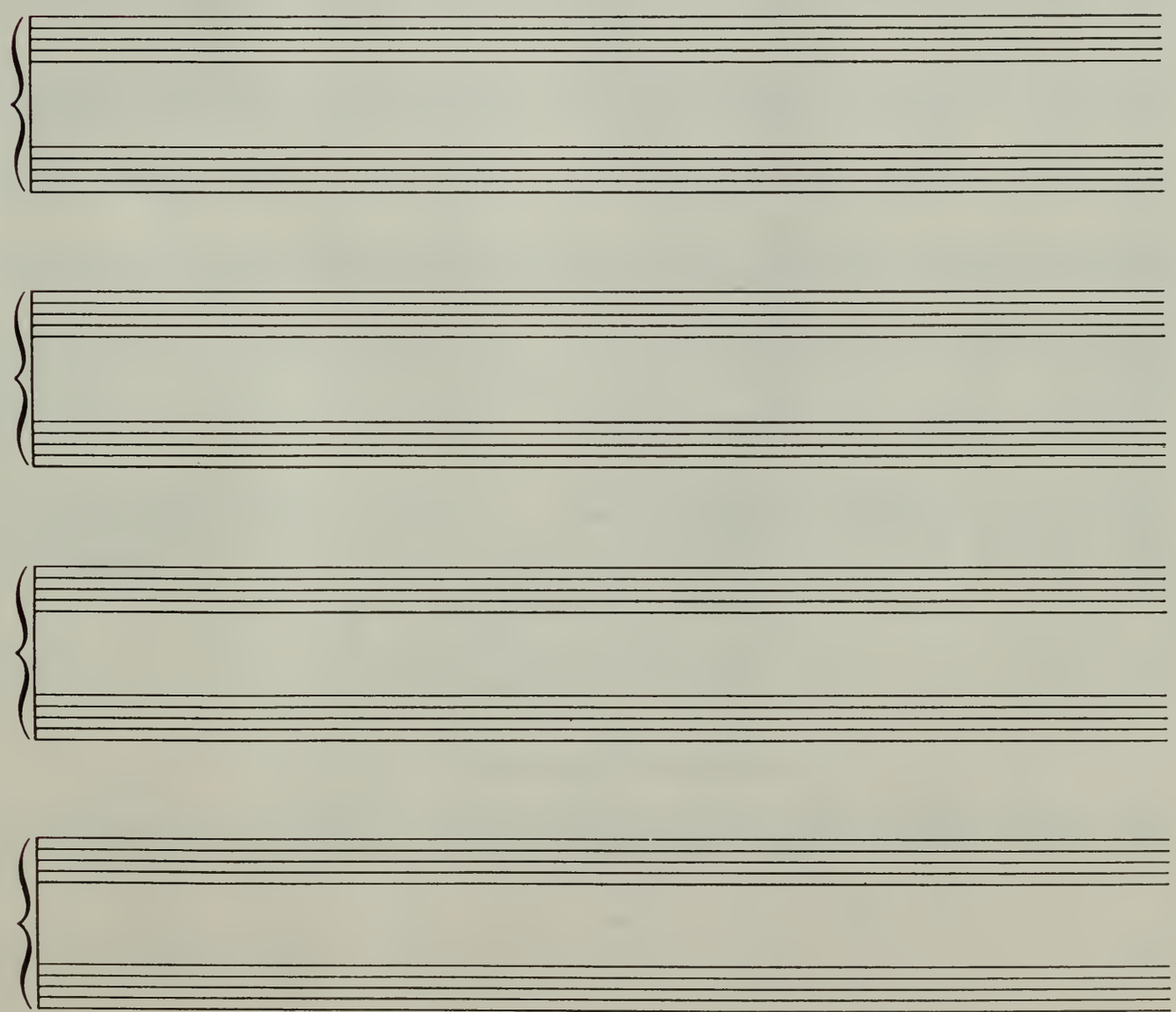


No. 84. ----------

(Creative Study)

Form: ----------

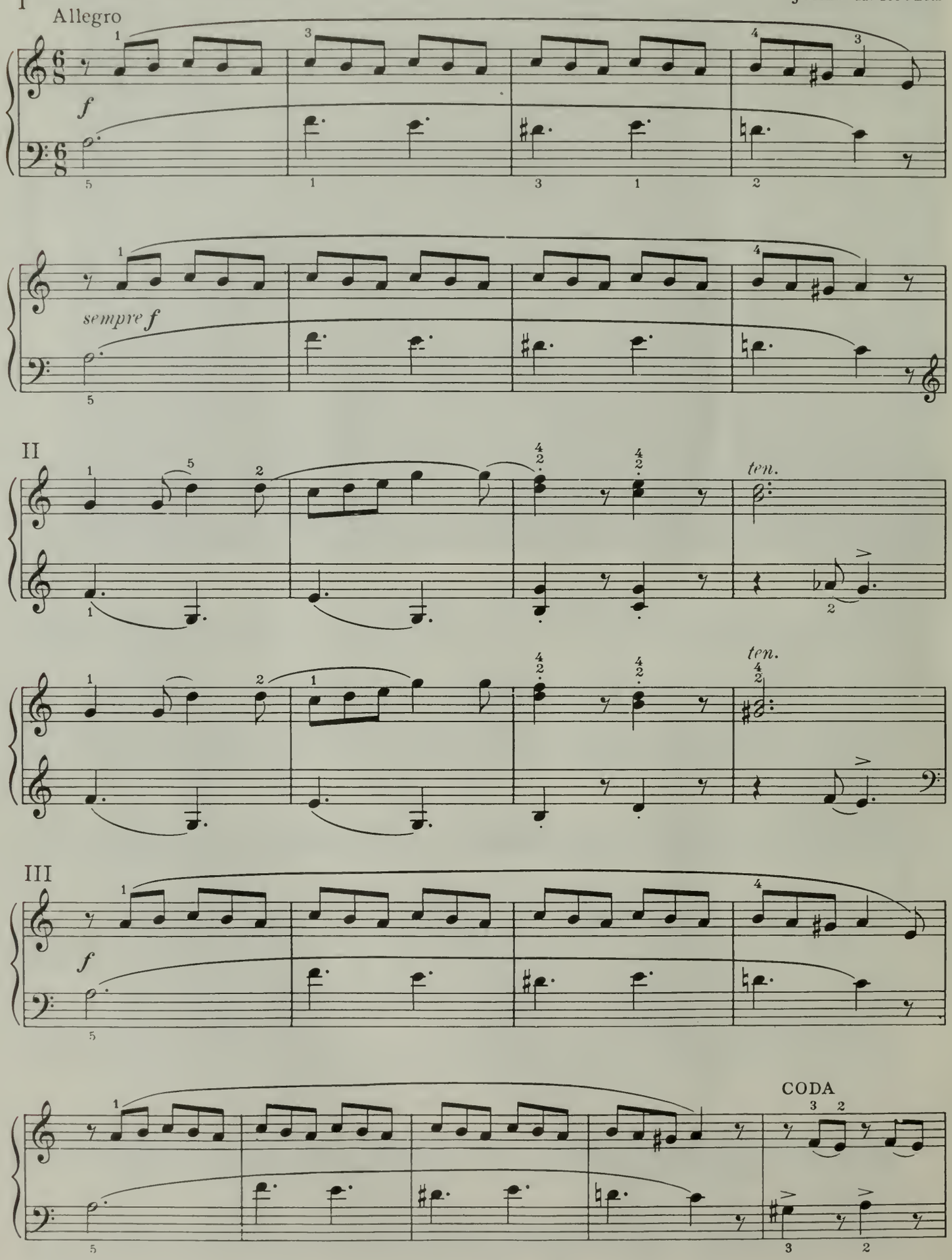
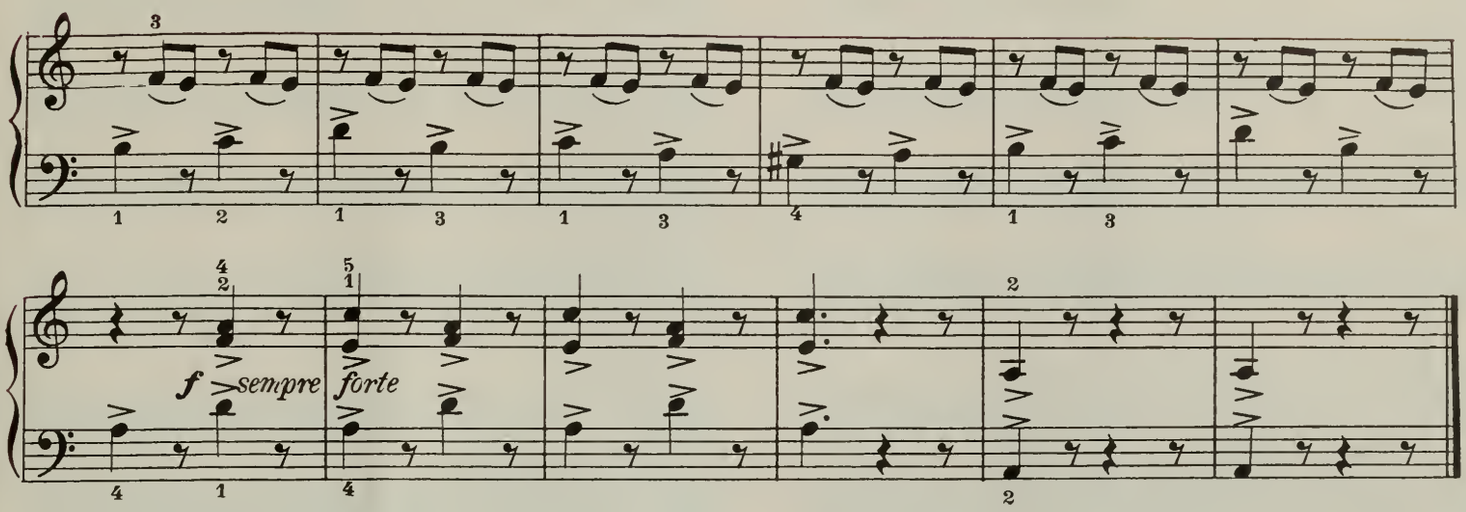
An original composition



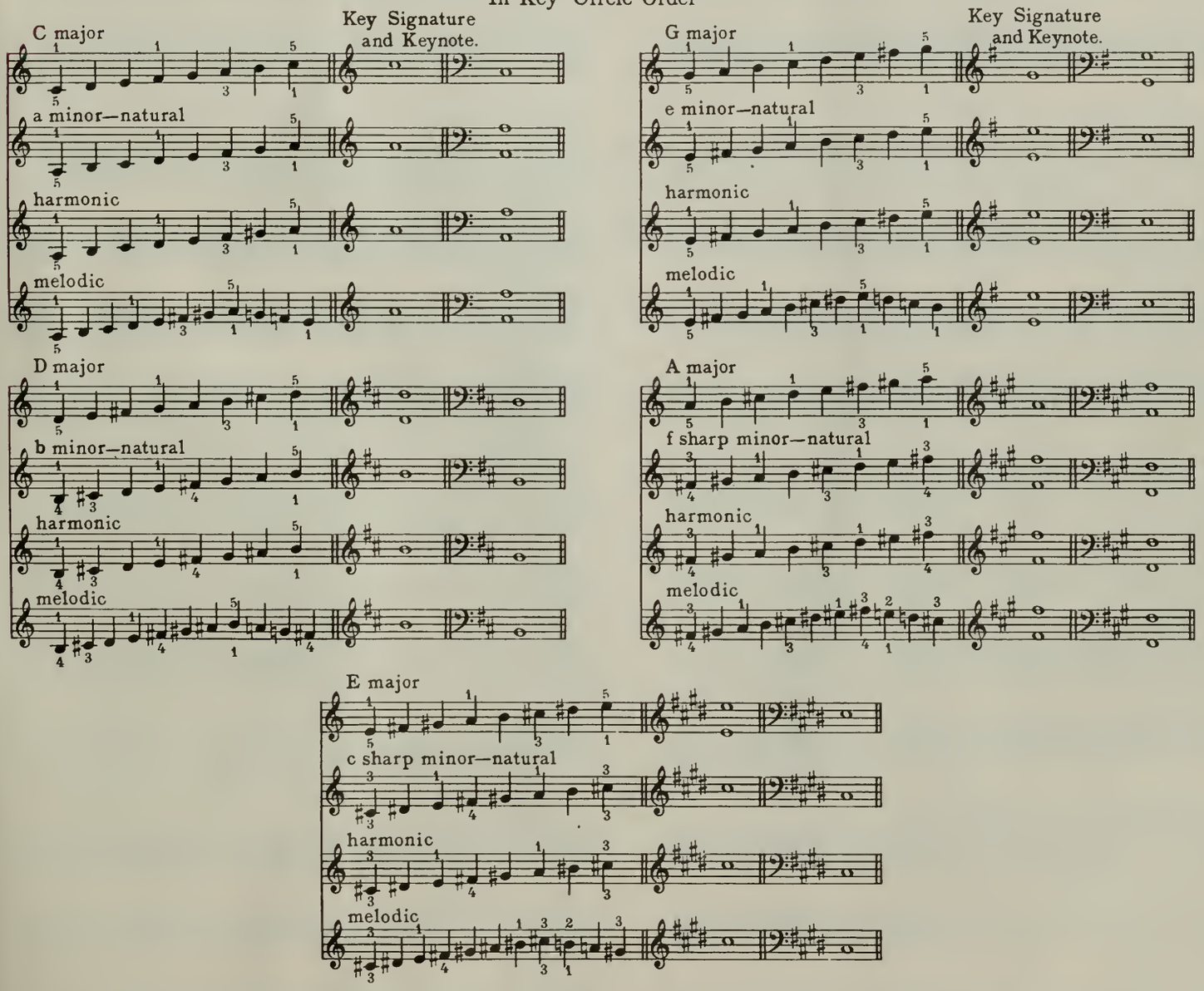
№85. ITALIAN DANCE

Form: Three-part Form with Coda

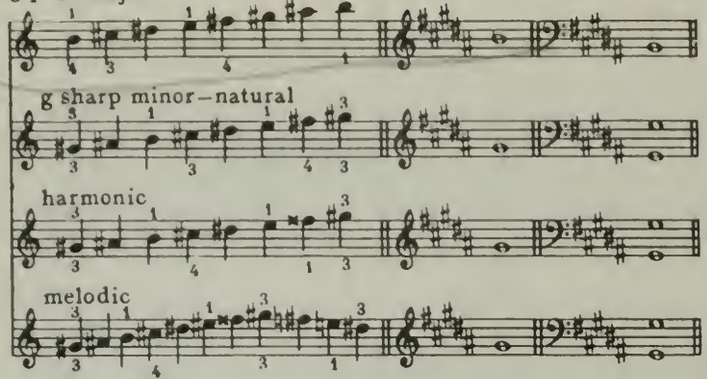
JAMES H. ROGERS



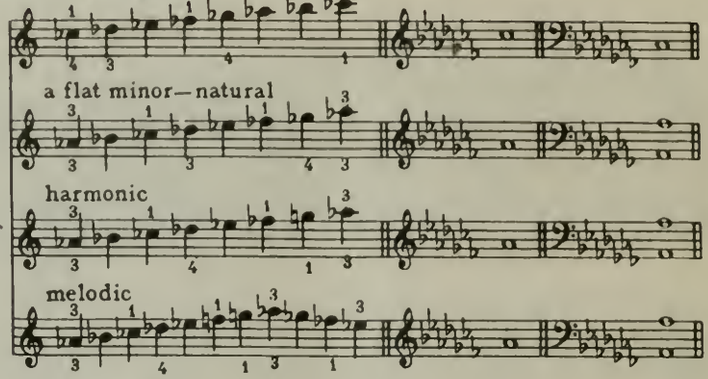
EXERCISE 19. MAJOR AND RELATIVE MINOR SCALES
In Key Circle Order



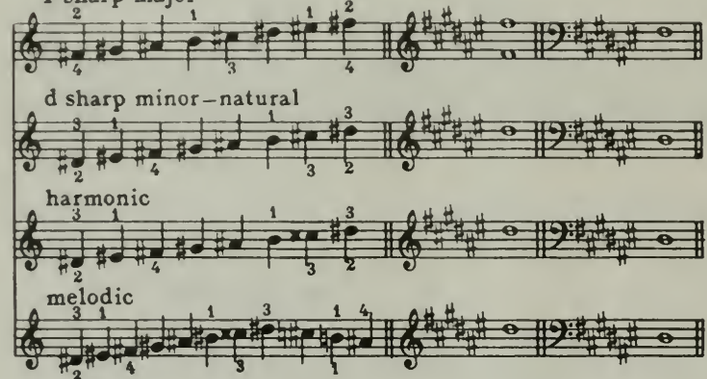
B major



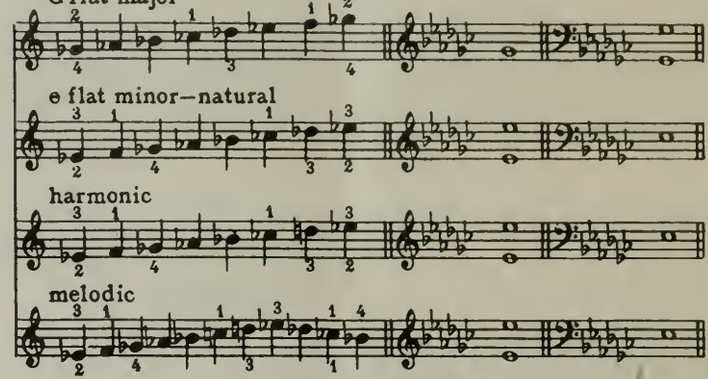
C flat major



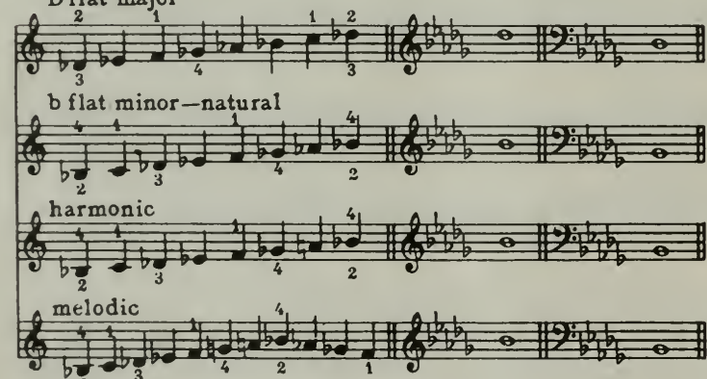
F sharp major



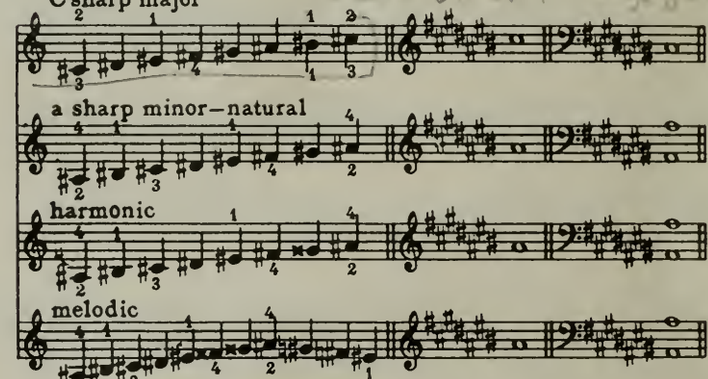
G flat major



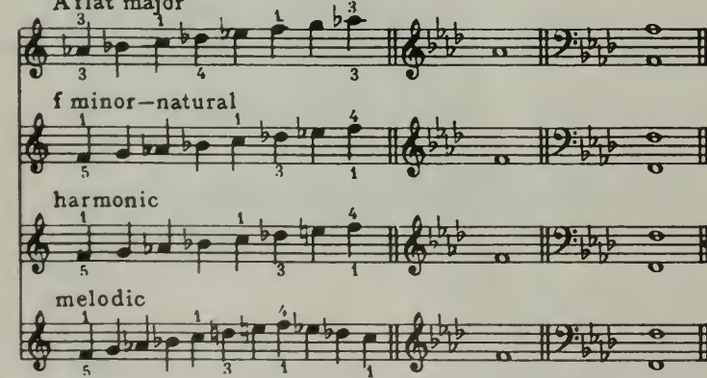
D flat major



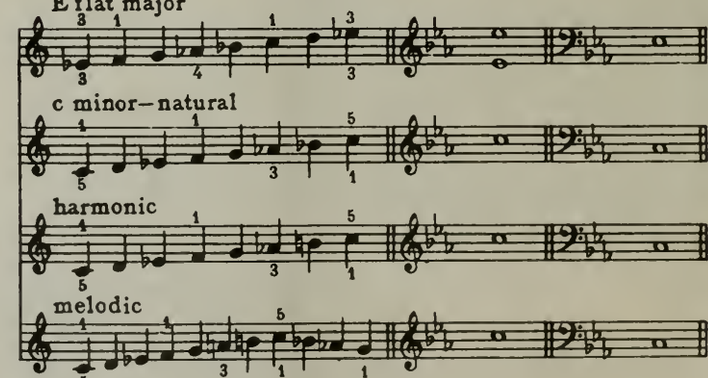
C sharp major



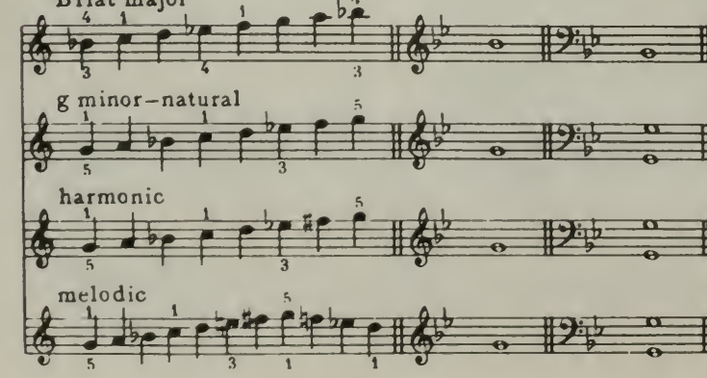
A flat major



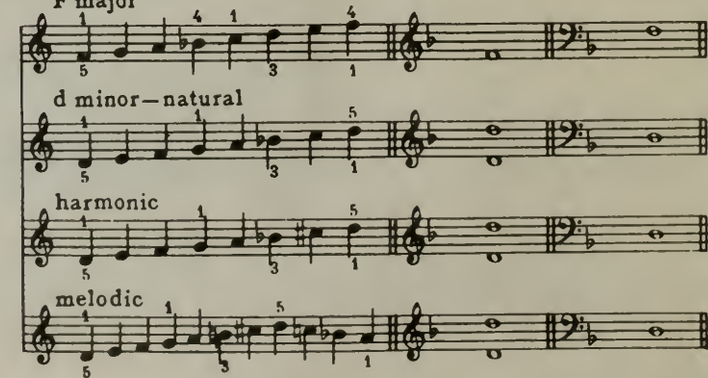
E flat major



B flat major



F major



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